D. 4. 3. Art.

NOCTES MVSICÆ, STVDIO ET industriâ MATTHAEI REYMANI TORONENSIS BORVSSI CONCINNATAE.

GODELIANA BIBLIOTHECA

Editio est VOEGELINIANA.

ANNO CHRISTI

cIↃ. IↃ. XCVIII.

Cum priuilegio S. Cæs. Maiest. & Septemuir. Saxon.

D. 4. 3. Art

NOCTES MVSICÆ, STVDIO ET industriâ MATTHAEI REYMANI TORONENSIS BORYSSI CONCINNATÆ

NON VI SED CHELY

Editio est Vorgelinianæ.

ANNO CHRISTI

Cum privilegio S. C. et Maiest. & Septemvir. Saxon.

GENEROSIS, STRENVIS, EX VERE NOBILI, ANTIQVA ET SPLENDIDA PROSAPIA, EQVITIBVS AVRATIS;

Tum doctrina, tum rerum experientia eximijs viris, Fratribus, DOMINIS

IOHANNI, ADAMO, CAROLO, ET NICOLAO CZEYKYS IN CZOVV ET OLBRAMOVVITZ,

DOMINIS ET [illegible]

obseruantia plurimùm colendis.

S.

MITTO meam vobis, quam mallem ferre, salutem;
Sat fuit, Fratres Stirps generosa, diu.
Transijt (heu dolco) cum tempore transijt ætas,
Quâ licuit vestros incoluisse Lares.
Sic licuit: fastu nil grande sed abstitit unquam,
Vestra mihi quouis sors fuit æqua loco.
Quam non auroram Latio sermone rubentem
Sumsimus occiduum Solis ad vsq; polum?
Quot non cum furerent crudelia Numina Parcæ,
Discussit nobis turbida Fata chelys?
Jd nostis blandæ Charites lepidæq; Camœnæ,
Dyrcæe & Vates, te quoq; nosse puto.
O quoties circa nostram cum pondere cymbam
Vidimus innumeros ludere piscículos.
Sæpius ad syluas fugiens Actæona, nobis
Terga dedit canibus per iuga celsa, lepus,
Sæpius & resonis cupidas concentibus aures
Permulsit volucrum fronde virente genus.
Rem, Neptune, tenes, tu scis Latonia Virgo;
Et qui sparsisti lampade, Phœbe, solum.
Gaudebam verò ceu, vestrum vtroq; parente,
Obsequio stabant cuncta petita mihi.
Siue Eurus, mihi coniunctus siue Aquilonibus Auster
Ipse minabatur, vos mihi præsidium.
Transijt: vt transire dies cum tempore constat;
Sic transit totum, quod vagus orbis habet.

Transeat: id nunquam transibit temporis auum,
Hoc ego quin memorem, dum regit ossa vigor.
Quas ego non (licuisse queror sic prodere mentem)
Tentaui gratus semper adire vias?
Sapius vna dies curis, anni instar abiuit,
Eumenidum somni vi periere mei.

At mihi lux tandem felicior orta refulsit,
Indidit & Phœbus mentibus illa meis:
Ocyus incendas neruos; en musicus apte,
Qui tua complebit vota, libellus erit.
Conabar: quid enim conatum obstare vererer?
Fit leue conatu, quod graue cepit, opus.
Cessit: num benè; adhuc placido sub Iudice lis est,
Qui varius varijs fert sua vota labris.
Hic me grande nihil stimulat, nil gloria pungit;
Sed meritis quondam gratia parta suis.
Intumeant alij, sitiunt qui laudis honores;
Vltimus ad famam sat facit ordo mihi.
Ismario cedo, iubeor ceu cedere, Vati,
Cedo, si meliùs quis mihi monstrat iter.
Principiò tenui fructu qua pullulat arbor,
Incurua Domini non citò falce cadit:
Spem fouet haud dubiam, quas primus fortè negauit,
Quòd feret optatas proximus annus opes.
Si meus & tenui plausu labor ire meretur?
Est prior: & melior forsitan alter erit.
Non adeò incubui, pullis ceu fœmina Galli
Incubat, aut quibus est vnica cura, chely.
Nec temerè effudi quicquid sese obtulit vltrò;
Ceu spargi scisso sueuit auena solo.
Hoc opus, hic labor est; studijs sua tempora cessi,
Hæc, fidibus recreans, deinde secuta chelys.
Leucothoë vt studijs: sic congrua Musica Musis,
Post Musas remanet Musica prima loco.
Caucasus hunc genuit, vel Tigridis vbera suxit,
Quem non cum Musis Musicus ardor habet.
Quæritis hæc cuinam referam, mea cura, Patroni?
Quando animo vestri nulla querela subit?
Liuor inique tibi, qui me vel rodere tentas,
Te folijs vereor parcere posse meis.

Argue

Argue quod licitum est, iniurius esse cauero:
Hoc habeas; valido Vindice tutus ero.
Terra est, Ausonius residet qua celsa potestas
Heros, Teutonicis sola columna Viris,
Sylua vbi pinetis Dryades Hercynia opacas;
Sic & ab arboribus dicta Bohema venit.
Hac iacet aula potens, subiimis, splendida, fortis,
Perstrepit hic multo Salmus pisce lacus.
Diua Ceres, dives magno cum fœnore Osiris
Muneribus cumulant horrea & arua suis.
Irriguus locus est riuis, & gramine abundans,
Qua vix Elysius gaudia campus habet.
Cæsonium dicunt, Proceres quem sæpe salutant
Magnanimi, magis est ter veneranda domus.
Hic mihi Fautores habitant, spes summa, Patroni,
Germani Fratres quatuor, vnus amor.
Czeykiades gentis non gloria parua Bohemæ,
Gloria quæ patrijs emicat alta locis.
Est genus à Proauis generosum, nobile, clarum,
Virtutum hoc gestis aureus auxit Eques.
Auxit Auus clara virtute, auxêre Parentes,
Quod geminant Nati, nobile laude decus.
Gallia amat Natos, populosa Lutetia vidit,
Ceu Gallo est illis Gallica lingua frequens.
Hos canit innumera cum laude Oenotria tellus,
Moribus hos reduces misit & arte domum,
Teutonicas vrbes fama vago in orbe celebres:
Nec scio, nec referam quas coluere viri;
Illa nouem referant, decet vt, gens docta sorores,
Ex quarum riguis fontibus ora madent.
Hæc referat fidus socius Tymbræus Apollo,
Qui docuit resona hos tangere fila chelys.
Sic aptare equidem norunt sua carmina plectro,
Exigat vt quisquam suauius arte nihil.
Quò vehor? hoc decus est mihi murus aheneus vnum,
Hic Rhodus, hic salta, censor inique, Vale.

Annue chara domus, Proceres, generosa propago
Annuite, & votis pondera ferte meis.
Notitiæ veteris memores renouate fauorem:
Nam tulit is nunquam, dira venena, dolum.

Non tulit in dubios animos, non mobile quidquam;
Fluctuat vt vasto vasta procella mari.
Si fateamur; amor mortalibus est, modò clamor
Sit procul, at clamor sit quoq; talis amor.
Hoc precor, vt vestris recubem, velut ante, sub alis,
Si mordax liuor noxia tela iacit.
Non labor est, liuor quem non comitatur, at inuis
Mergitur hic; nunc ille triumphat equis.
Dij melius! liber i, labor i, confide, resulta
Quid; tibi plus alijs vis tribuisse? nihil.
Nos alit hic timidos Fautorum fama perennis.
Nobilitatis honos, gloria, splendor, amor.
Ibimus: hoc vestrum decus est, virtusq; Patrona
His, veluti moles saxea, stabit opus.
His, veluti roseum iubar è Titane coruscans,
Exiguum pulsâ nube micabit opus.

Ergo meas vobis humili cum pectore NOCTES
Offero, commendo, trado, dico, voueo.
Offero parua quidem, meritis nec consona vestris:
Pro meritis gratum me tamen esse decet.
Offero proh serò! dolor est, quem sæpe recordor:
Pro meritis gratum me tamen esse decet.
Alcida inualidus nonnunqnam ad prelia miles
Sit licet: obsistat dummodò lance, valet.
Accidit & victo quòd Marte triumphet Achilles
Serò licet: victor, dum modò vincit, erit.
Sin minus & vires vestra ad benefacta reporto:
Mens tamen ingratum est pellere velle ducem.
Aut si sera mihi, parua & victoria parta est:
Parta tamen grata lumina mentis habet.
Et quem non moui lapidem (sic spondeo) promtus
Moliar vt moueam qua licet vsq; mihi.
Trado, dico, voueo, commendo, atq; offero totum
Quod possum totus, robore, mente, manu.
Spes alit infirmos, nunquam spes firma relinquit,
Vos mea spes, maneam spes ego vestra precor.
Hac viuo, hac moriar: vestra est mihi cognita virtus,
Cana fides, animus, gratia, candor, amor.
I liber, i, missum salue namq; ante tulisti:
Defer & optatum, quod quoq; mitto, Vale.

Lectori

LECTORI S.

NON vt omninò nouas, Optimè Lector, hasce meas volue, reuolue NOCTES; sed tales, quales iam antè maxima ex parte, & quidem sparsim, pluribus, tum cultoribus, tum mediocriter hac in arte versatis communicaui amicis, idq; calamo, quod quandoq; factum deprehendo, celeri & nimium occupato. Horum non intermissis, non dicam interdum intempestiuis flagitationib. tandem eò sum perductus; vt metu imbecillitatis & ingenij postpositò, in confidentiæ quandam incidisse notam ferè videar; Hoc mihi, illud amicis condonabis. En morē gessi, & quidem coactus gessi, vt qui sciam, quàm sit mihi curta supellex, atq; hoc in negotio res angusta domi. Erexit iterum debilem animum vlterior instantia, & quod dici solet; Non omnia ad Lydium deduci lapidem posse: Habet enim & exigua inter Musas locum Minerua. In illorum itaq;, tuā (si iuuat) & aliorū complurium vtilitatem & gratiam, meas hasce Noctes, ad fontem reuocare, recentiorib. ornare, & in vnū volumen congestas, prælo subijcere tandem constitui. Id quod tandem diuina gratia perfeci. Vtinam benè! Hinc si in manus tuas inciderit, habita collatione compositionis prioris ad alteram, ne mutationis diuersitas te offendat, (quædam enim aucta, quædam diminuta, quædam penitùs subtracta inuenies) me auctore omnia facta arbitrare. Nosti namq; quòd liberum in re sua cuilibet arbitrium; & quòd posteriores cogitationes semper, ceu meliores, primis præferantur.

Nec dabis temeritati aut arrogantiæ, quòd duos superiores crassos choros, septimum dico, & octauum, diuerso modo quàm aliàs consueui, intendi iubeam. Hunc enim, quod apprimè notabis, si choro quinto soluto, facto numerandi initio ab infima & altiore chordâ per diapason remissius; illum verò choro eidem, sed tactâ prius C literâ, per diapason itidem remissius, concinnum reddideris; deprehendes, illud tum maximam vtilitatem, tum grauitatem & ornatum præ se ferre; Et quidem in fugis concinendis, quę hoc fundamento posito, plures aliquot quàm aliàs, iterandi sese, non denegabunt vices, nec minus in transpositione clauis genuinæ in remissiorem seu adulterinam hoc ita sese habere res ipsa loquetur. ibi enim nulla omissio Baseos, quam aliàs tibi imponit necessitas, metuenda veniet. Hinc literæ inferiores lineâ carentes, septimum chorum: octauum verò, cum lineolâ positæ, designabunt. De grauitate & ornatu hîc verba non faciam. Confirmauit. n. id, me ipso teste, experientia; Confirmauit multorū præstantissimorum Musicorū autoritas; inter quos iure merito refero Excellentiss. perititiss. & hoc seculo totius Germaniæ, multorum maturo iudicio, hac in arte primarium, Gregorium Hovvet Belgā, ad inclytā & celeberr. aulam Illustriss. principis Brunsuicensis &c. Dn. nostri clementiss. Confirmabis idipsum, rem in manus sumens, tuo ipsius (vt certus sum) iudicio.

Cæterùm quem in hac opellâ meâ seruaui ordinem, sic habeto: Præcedunt Præludia ad notas Musicales distinctas tam in cantu B mollari quàm B durali num. XXII. Sequuntur Fantasiæ in ordine XVI. Has deinde Passemezæ, Variationes triplæ, cum Ripresis vt vocant, similiter ad notas Musicales distinctas, tam in cantu B mollari quàm B durali, num. XII. Pauanæ V. Galliardæ X. &, quibus imposui finem, Choreæ Germanicæ cum variationibus Triplæ num. IX.

Errata (principaliora tantùm) annotata operi postposui, quæ partim Correctori, partim Typographo imputando non vitio vertes, vtpote quorum vterq; in labore minus quotidiano non sine difficultate maximâ desudarunt. Mihi quoq;, si quicquam vel doctis absonum, vel ipsi arti minus conueniens commissum fuerit, ignosces, neq; id inscitiæ aut temeritati, sed humanæ imbecillitati, & priori Tyrocinio meo condonare velis. Homo enim sum, & nihil humani à me alienum puto. Benè vale, & boni consule. Datæ Kal. Sext. Anno Christi M. D. XCVIII.

GENII

GENII ET INGENII ELEGANTIORIS Dn. MATTHÆO REYMANO.

ISMARIVS citharâ requieuit flumina vates,
Et potuit quercus arte mouere suâ.
Amphion scopulos ad cantum sponte sequentes
Traxit, & his muros condidit Ogygios.
Ast homines, Reymane, chelys dulcedine summâ
Ducis, quaq; cupis parte mouere, moues.
Maior es ergo illis tanto, quò maior habendus
Est homo fluminibus, quercubus & scopulis.

ALIVD.

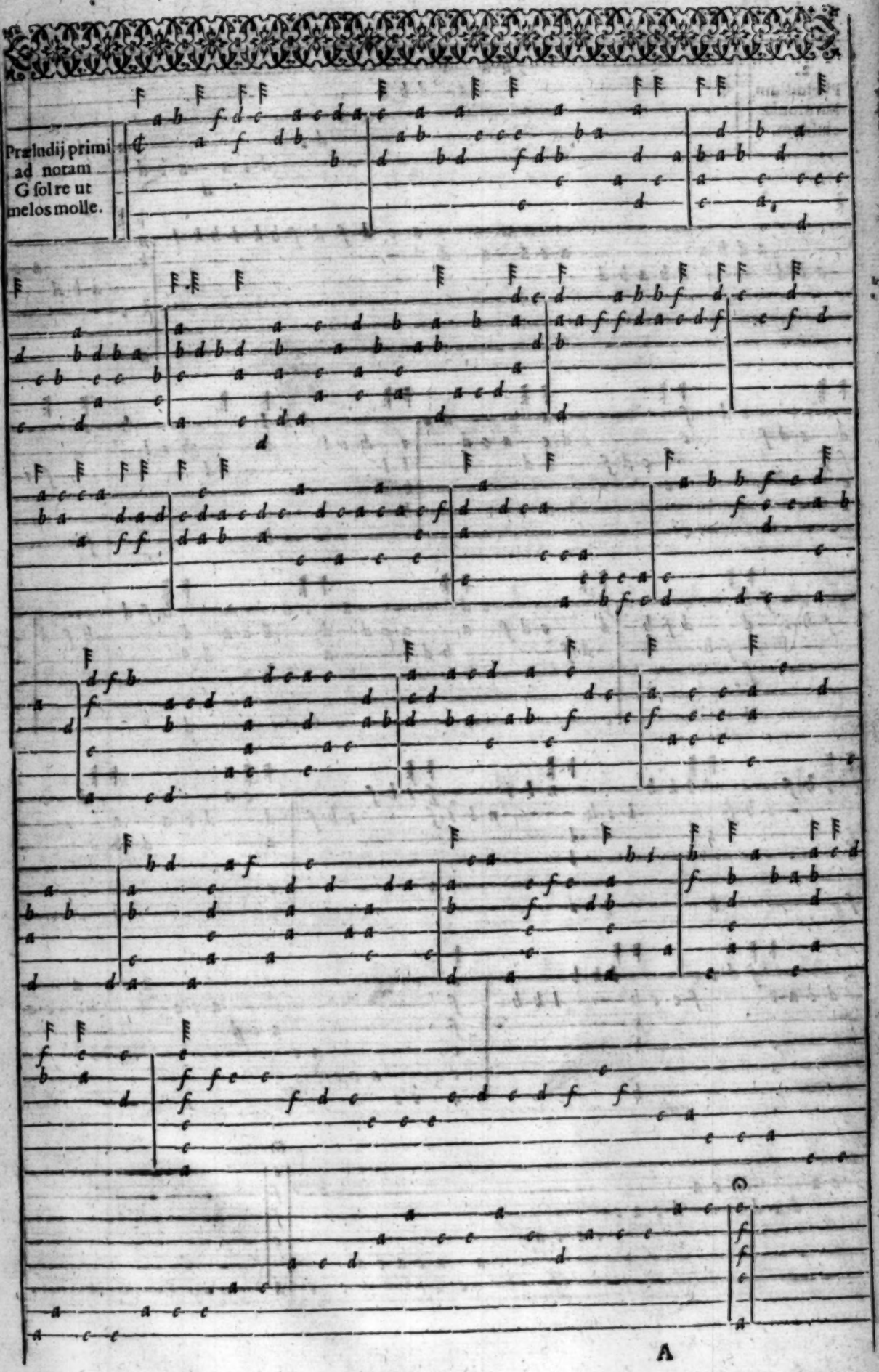
MVsica depellit curas, qui despicit illam,
Æternis curis dignus vt intereat.

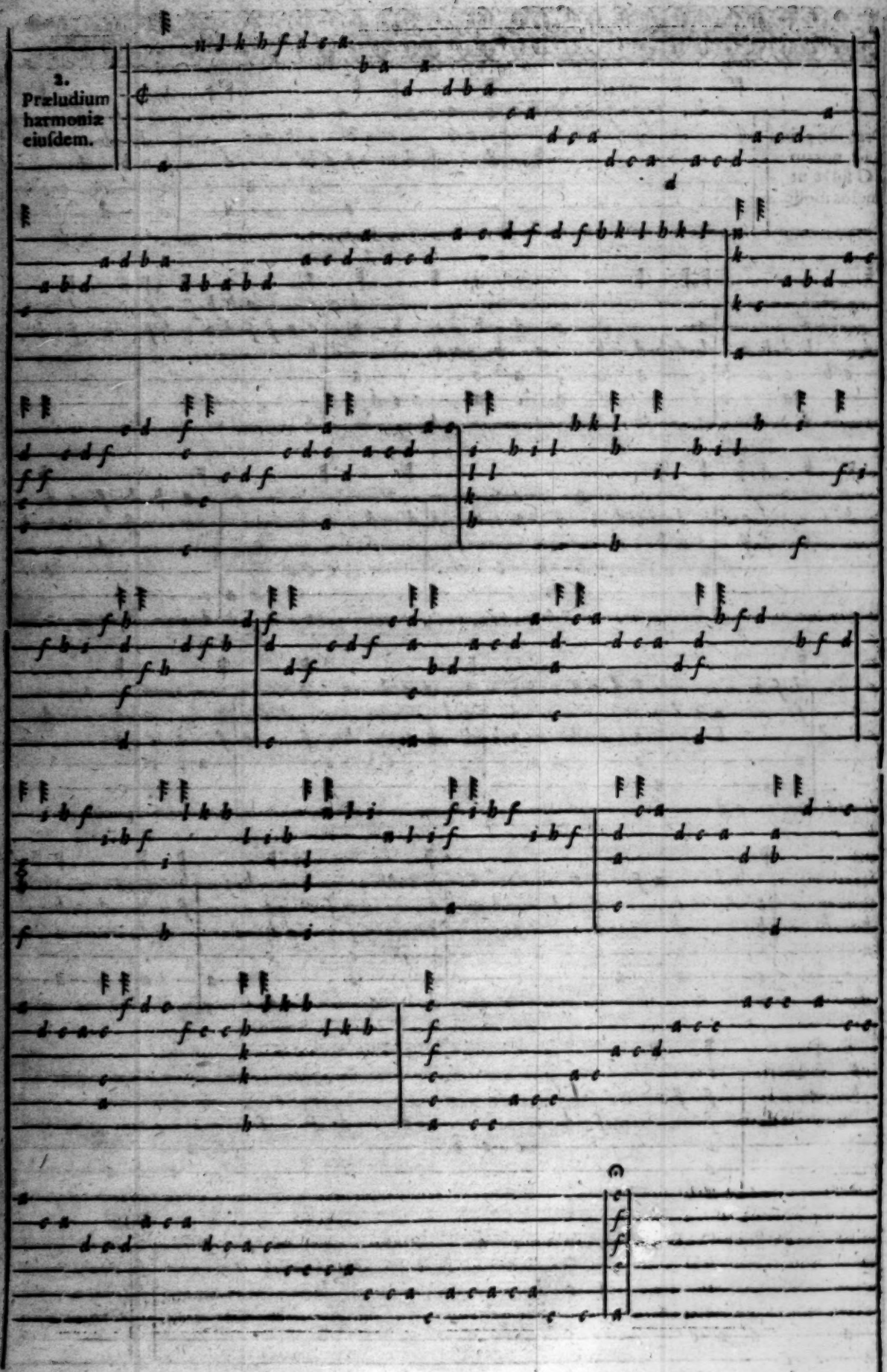
M. Ioannes Sucuius Annæmont.

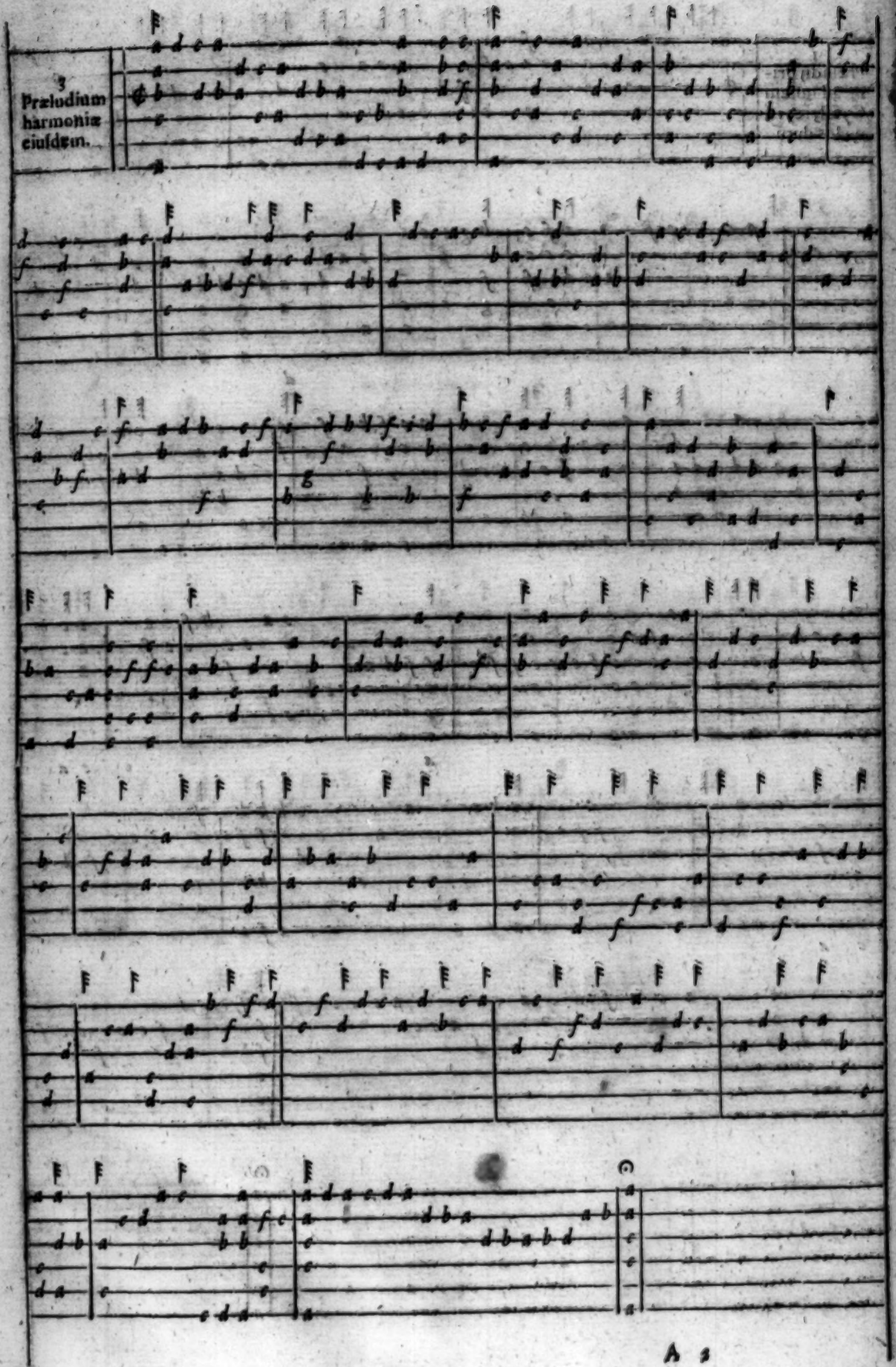
AD EVNDEM ELEGËIDION.

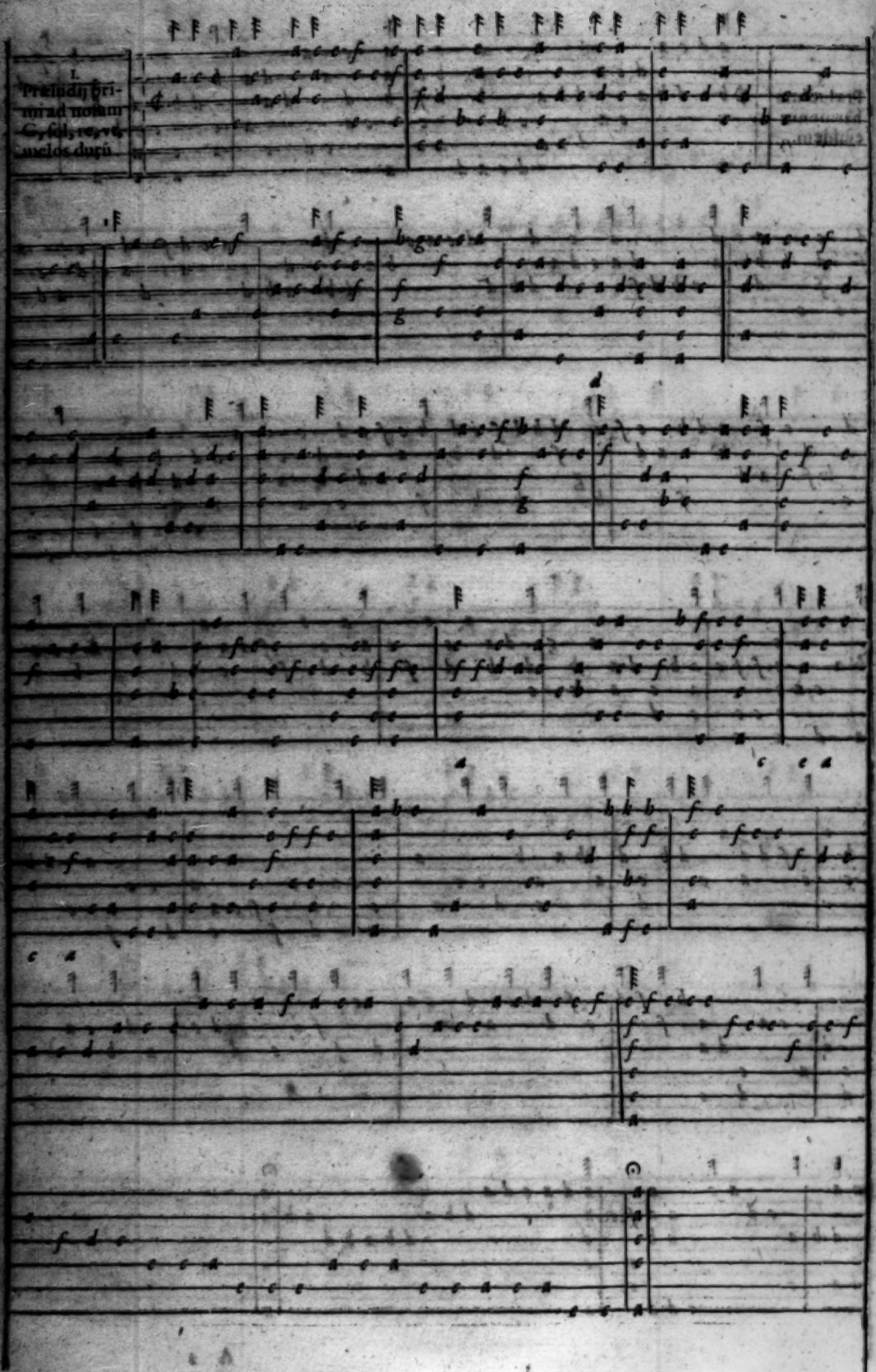
LAVDIBVS Ismarium extollit Gens postera vatem,
Qui traxit cantu saxa ferasq; suo:
Dyrcæumq; solent seri celebrare nepotes,
Arguti fuerit caussa quòd ille soni:
Quidni te deceat numerum retulisse sub istum,
Atq; locum tantos inter habere viros,
Quando adeò potis es Testudine ludere dulci,
Et Chelyn artifici sollicitare manu?
Fallor an ipse tibi cedat crinitus Iopas,
Amphion modulis cedat & ipse tuis?
Te quondam, vt fama est, testudine ludere Phœbus
Vidit, sed benè tam vidit vt, erubuit.
Inuidiæ stimulis paullo; agitatus & irâ
Ad dura audebat frangere saxa chelym.
Cùm tamen ipse sui fieret memor, altera, dixit,
Esto corona tibi, gloria prima mihi.
At tua laus seclis crescet venientibus, artem
Hanc quòd in obscuro delituisse vetas.
Ipsam sed numeris ornans, cantuq; suaui,
Includis melicis dulcia scripta modis:
Tale & Opus donas, vix secula quale priora
Donarunt, nec vix secla futura dabunt.
Dignus es hinc meritò iuuenumq; senumq; fauore, &
Vt te pulcra suæ Phyllis amore beet.
Quem iuuat ast artis suauissima gratia tantæ,
Vultq; iuuare homines, vultq; sonare Deum,
Sæpe hunc euoluat studio non deside librum,
Auctori & grates officiosus agat.
Queris cui? satis est, Matthæi dicere nomen.
Quod superest, ipsum nempe loquetur Opus.

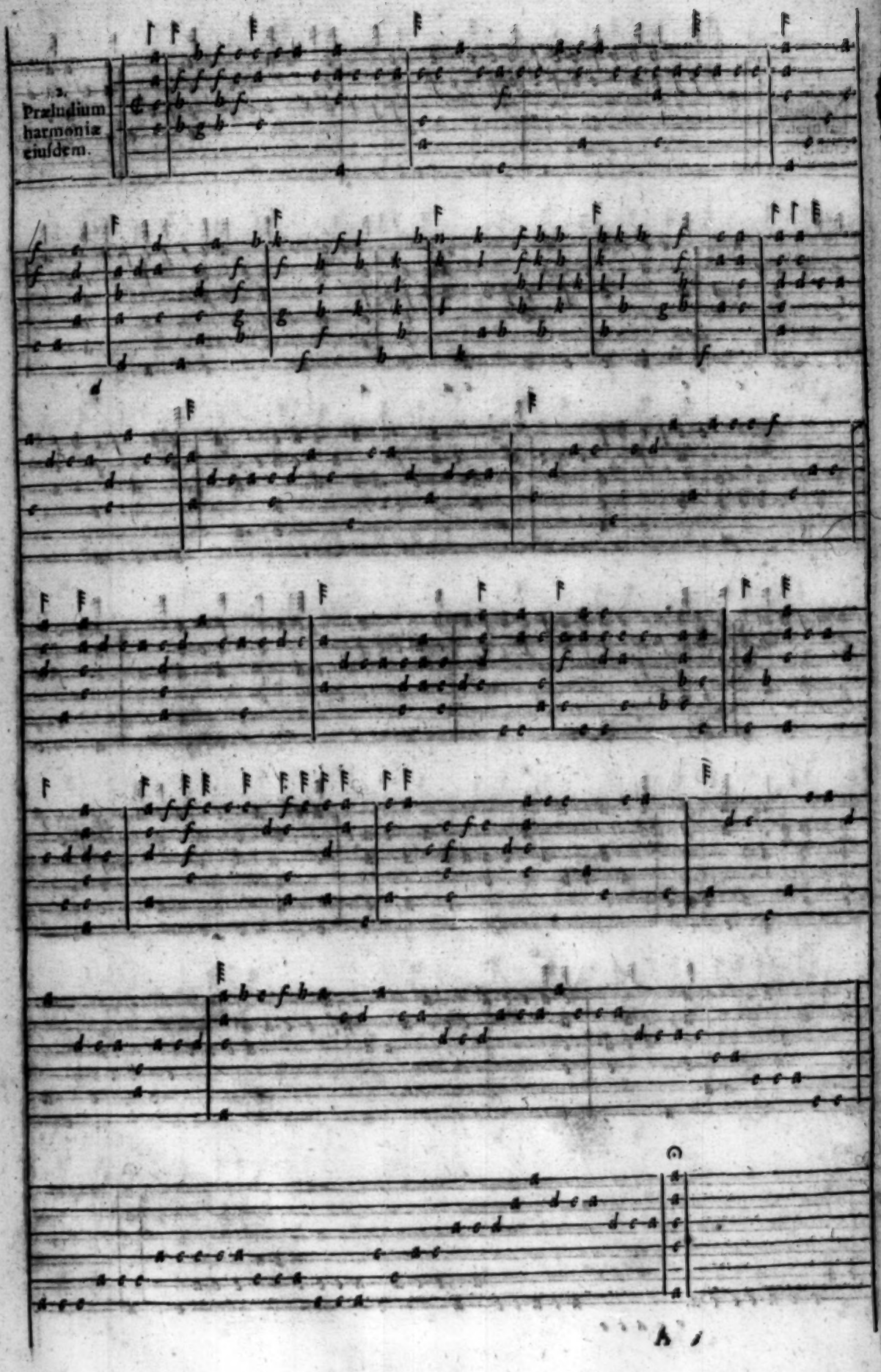
Paullus Frobergius F.


Præludij primi
ad notam
G sol re ut
melos molle.
d
A


2.
Præludium
harmoniæ
eiusdem.


3
Præludium
harmoniæ
eiusdem.


I.
Preludij primi ad notam C, fol, re, ve, modos duos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Præludium
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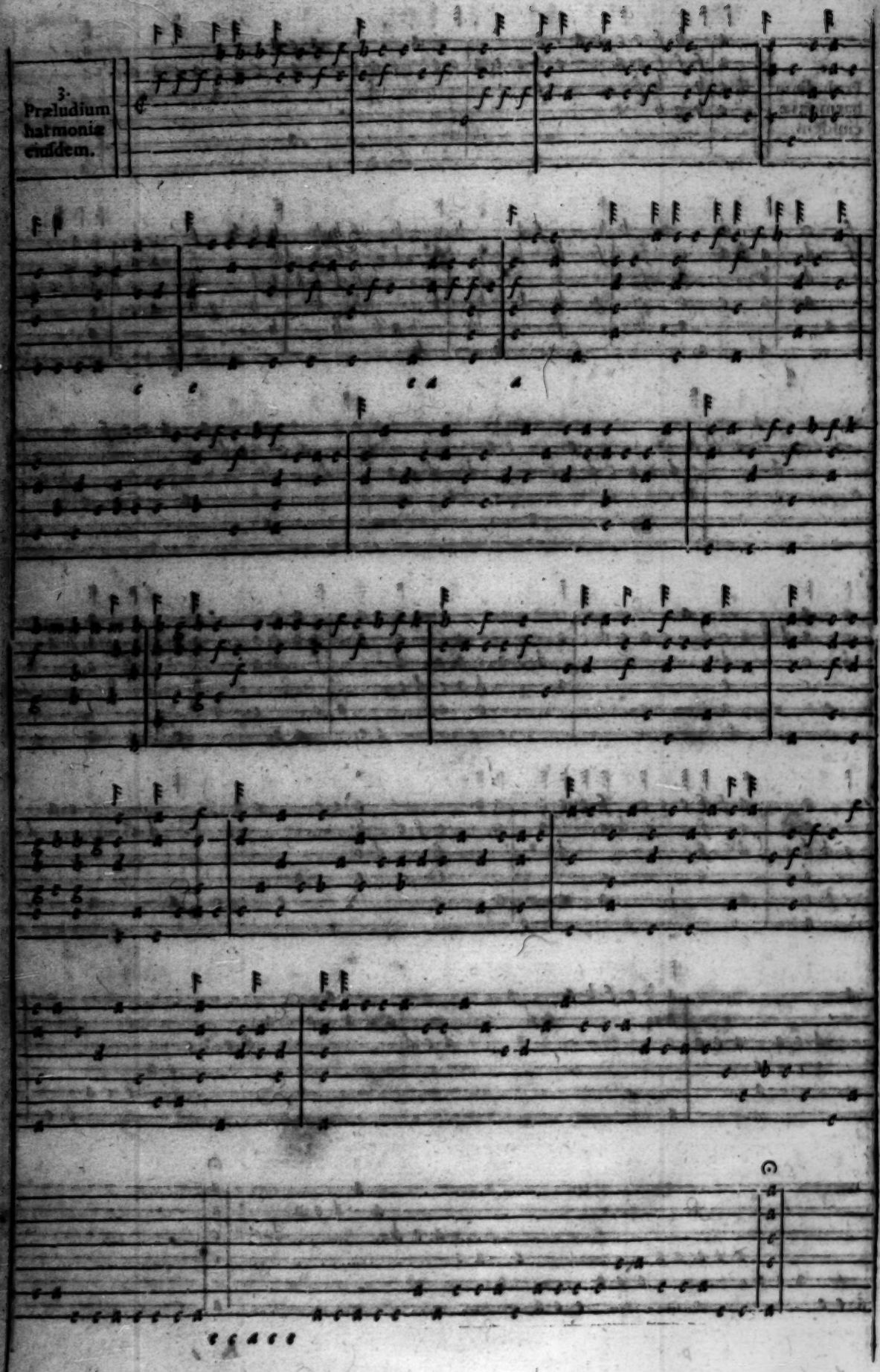
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Præludium
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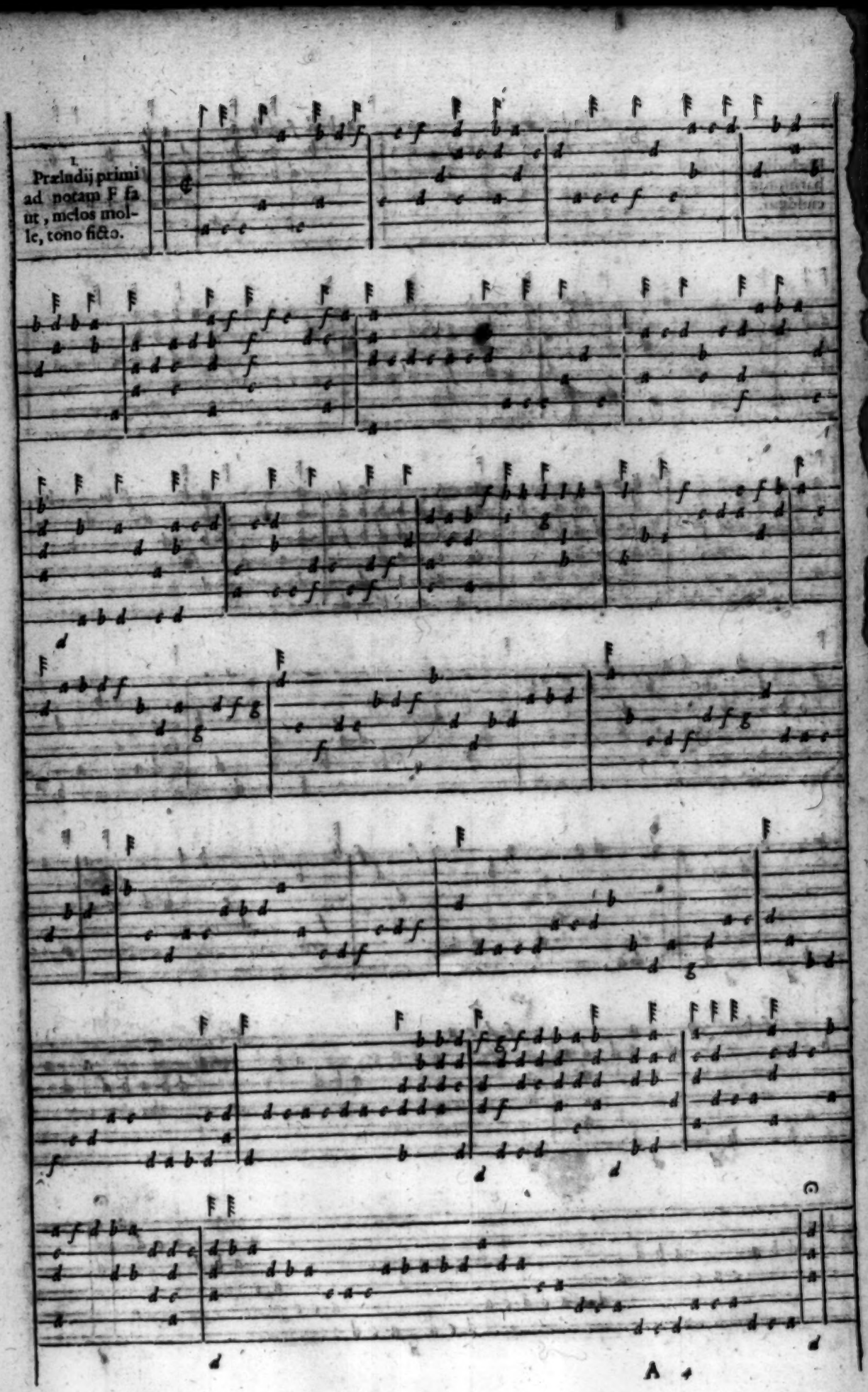
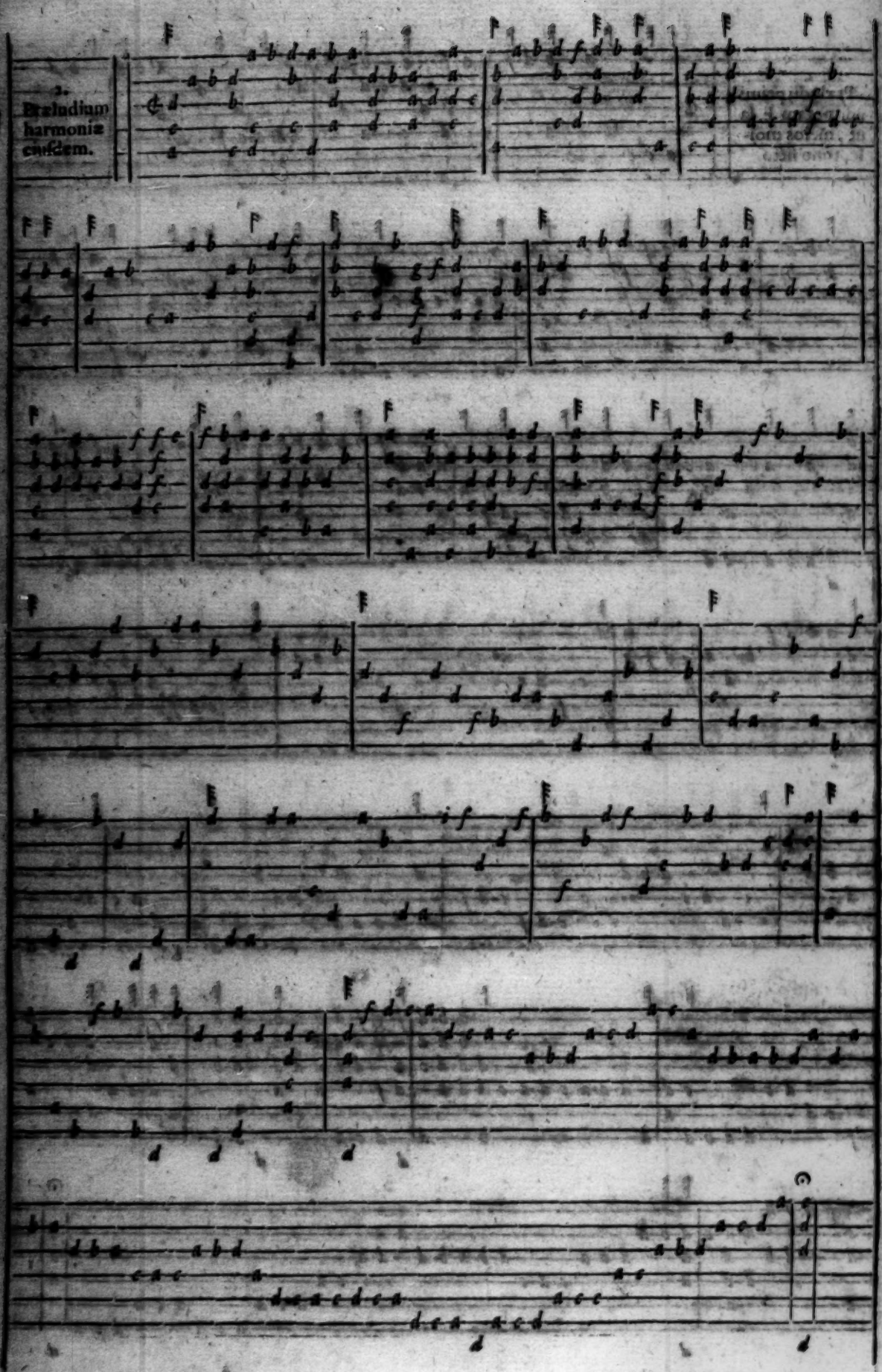
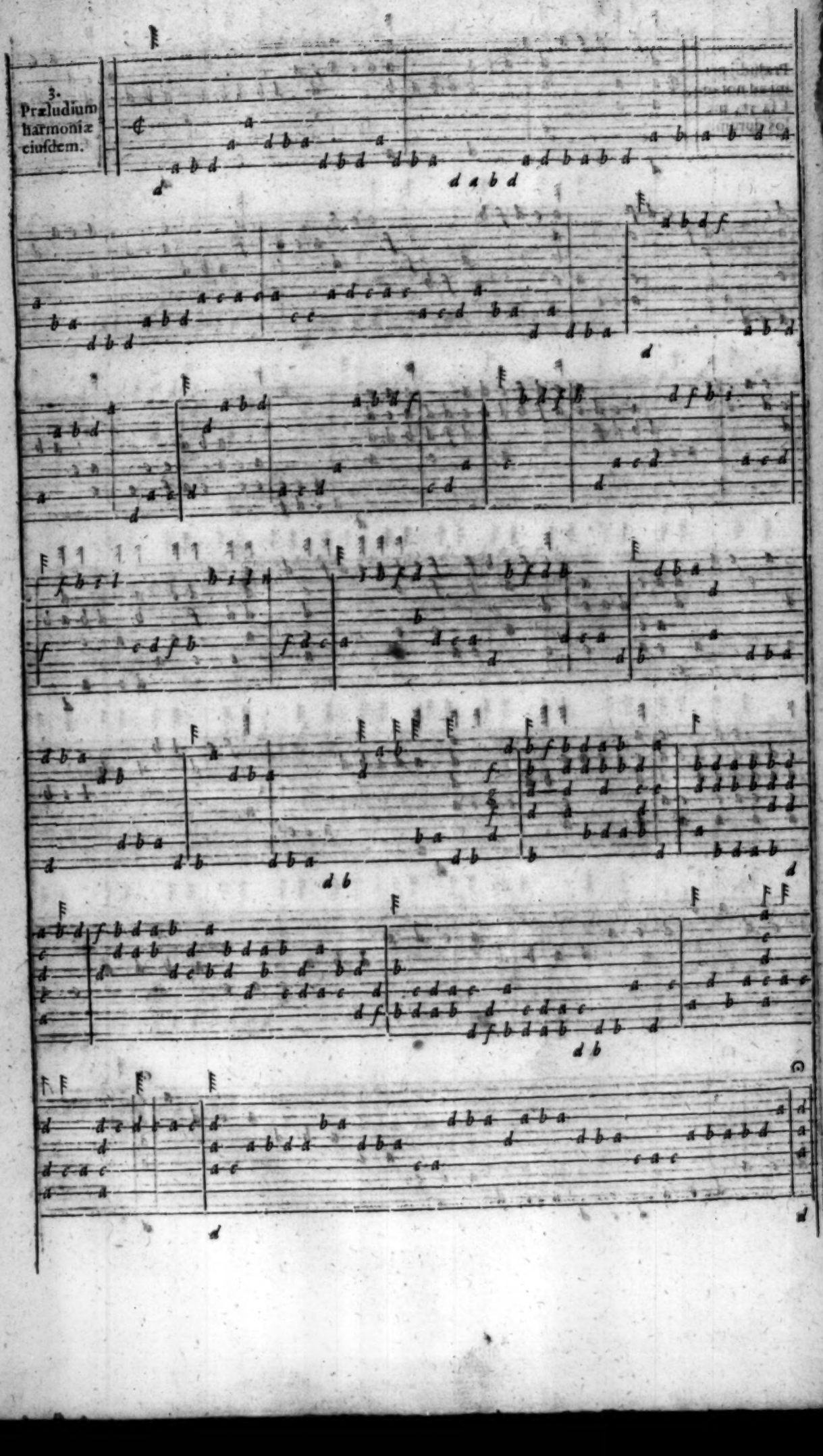
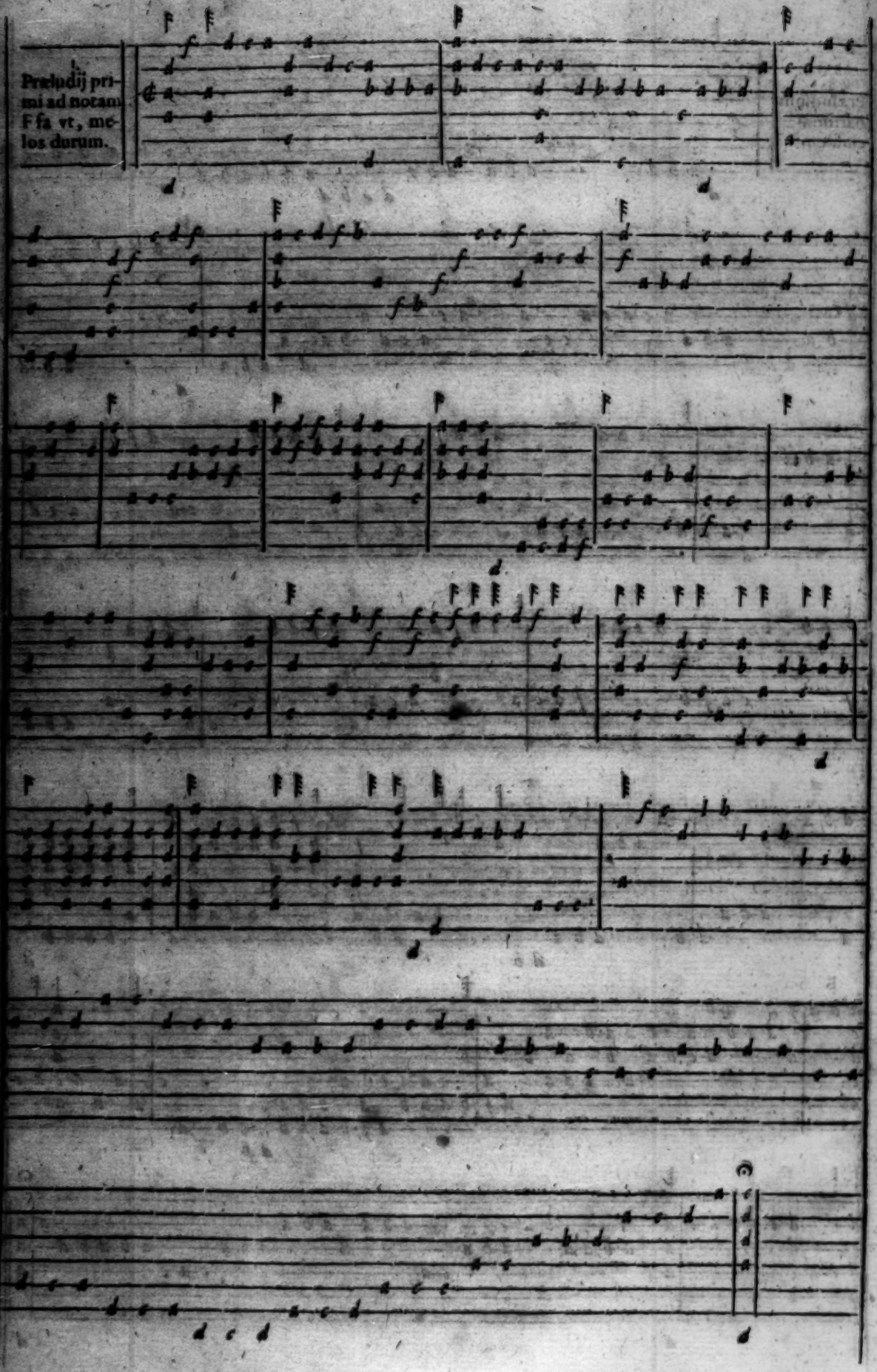
eiusdem.

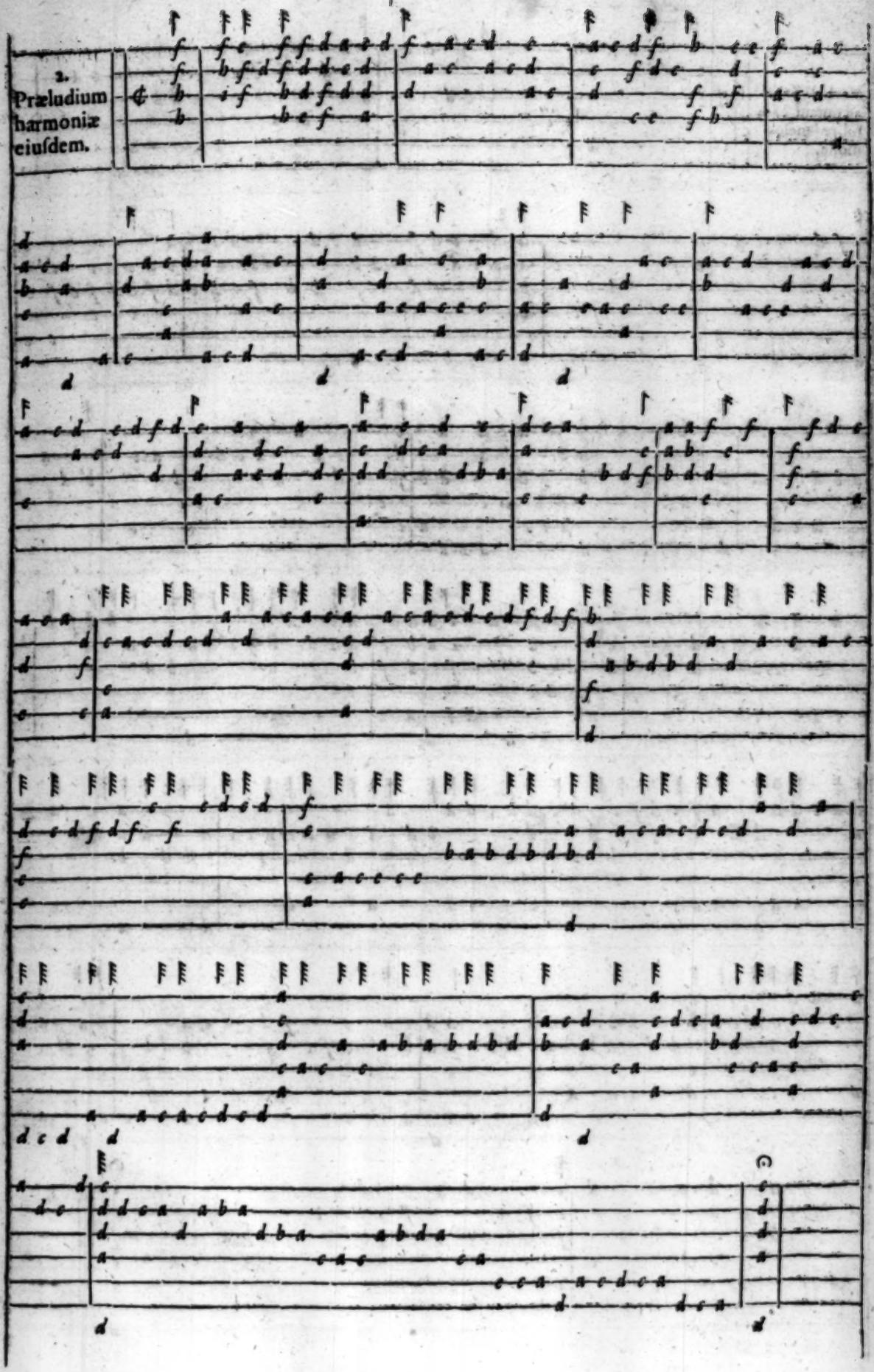

1.
Præludij primi ad notam F fa ut, melos molle, tono ficto.
A

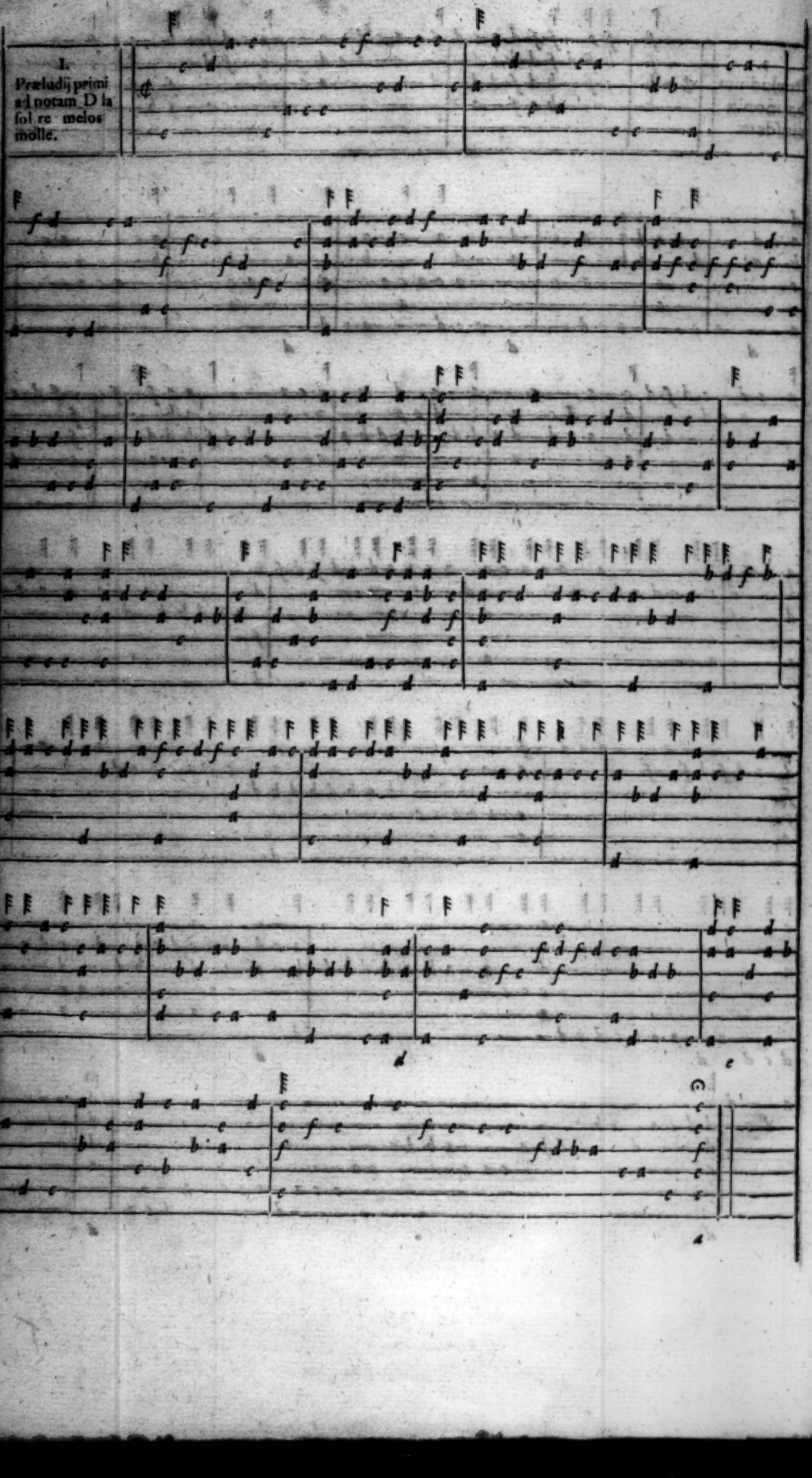

3.
Præludium
harmoniæ
eiusdem.

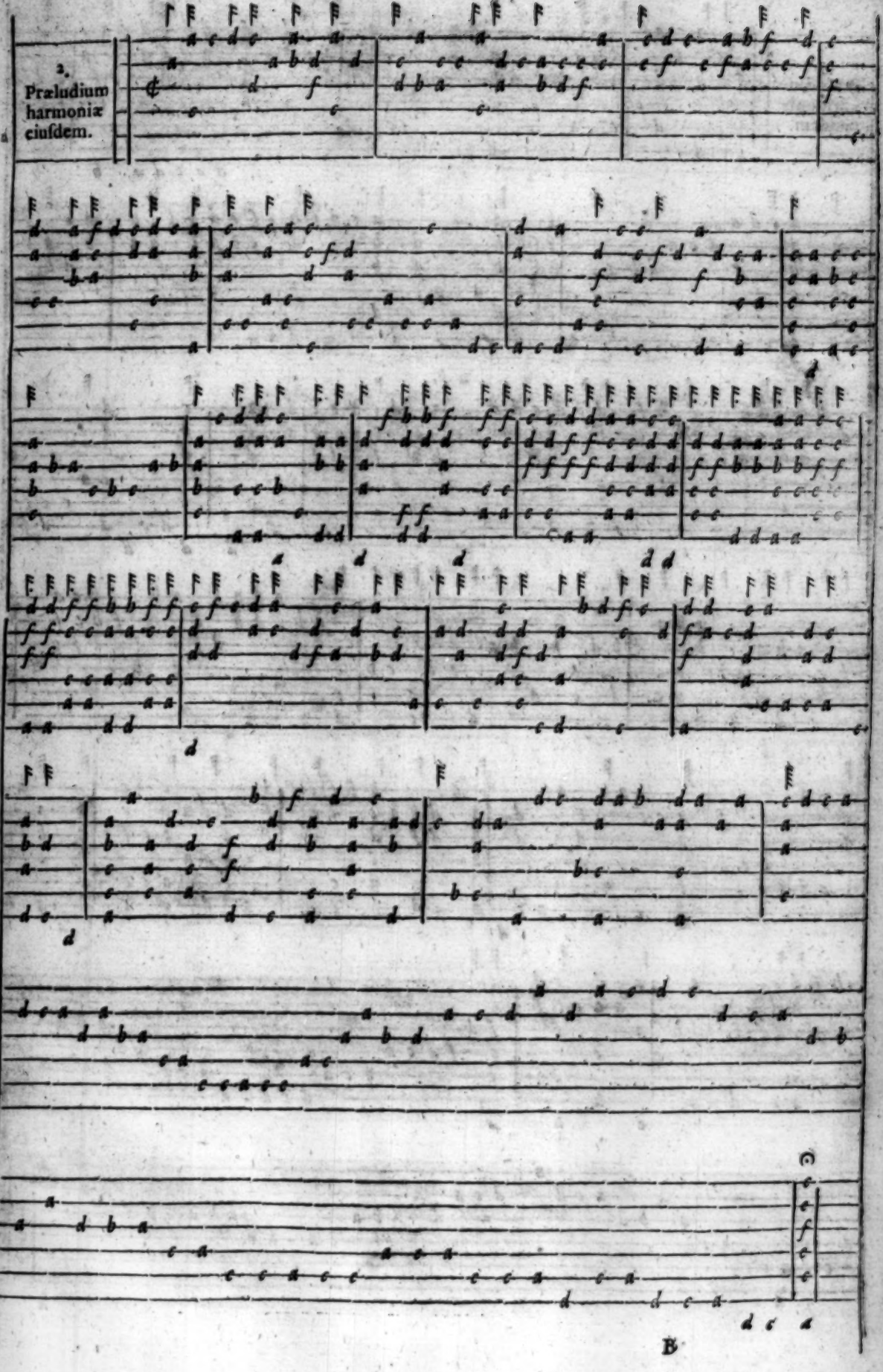
3.
Præludium
harmoniæ
eiusdem.

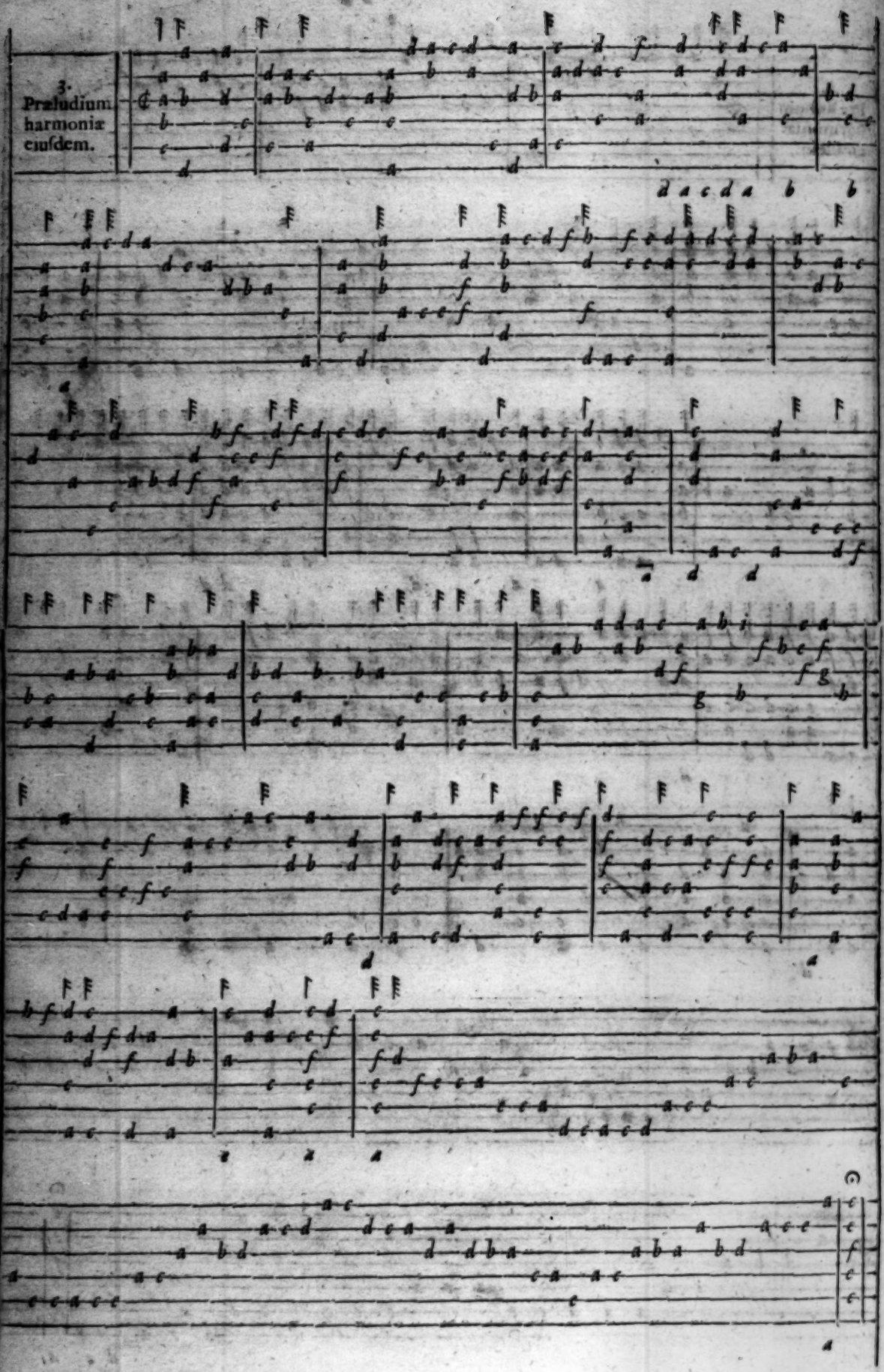


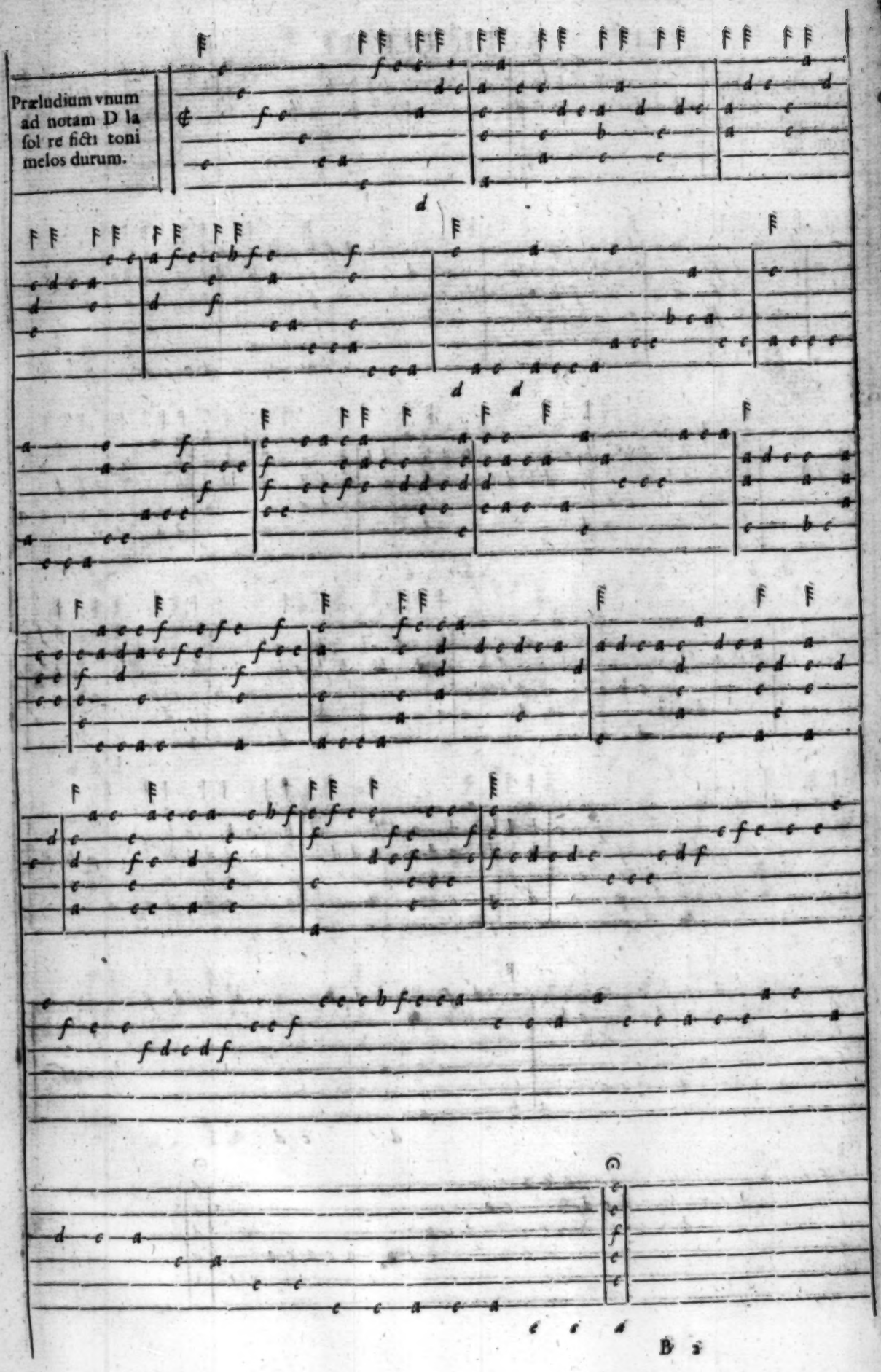

1.
Preludij primi ad notam F fa vt, melos durum.

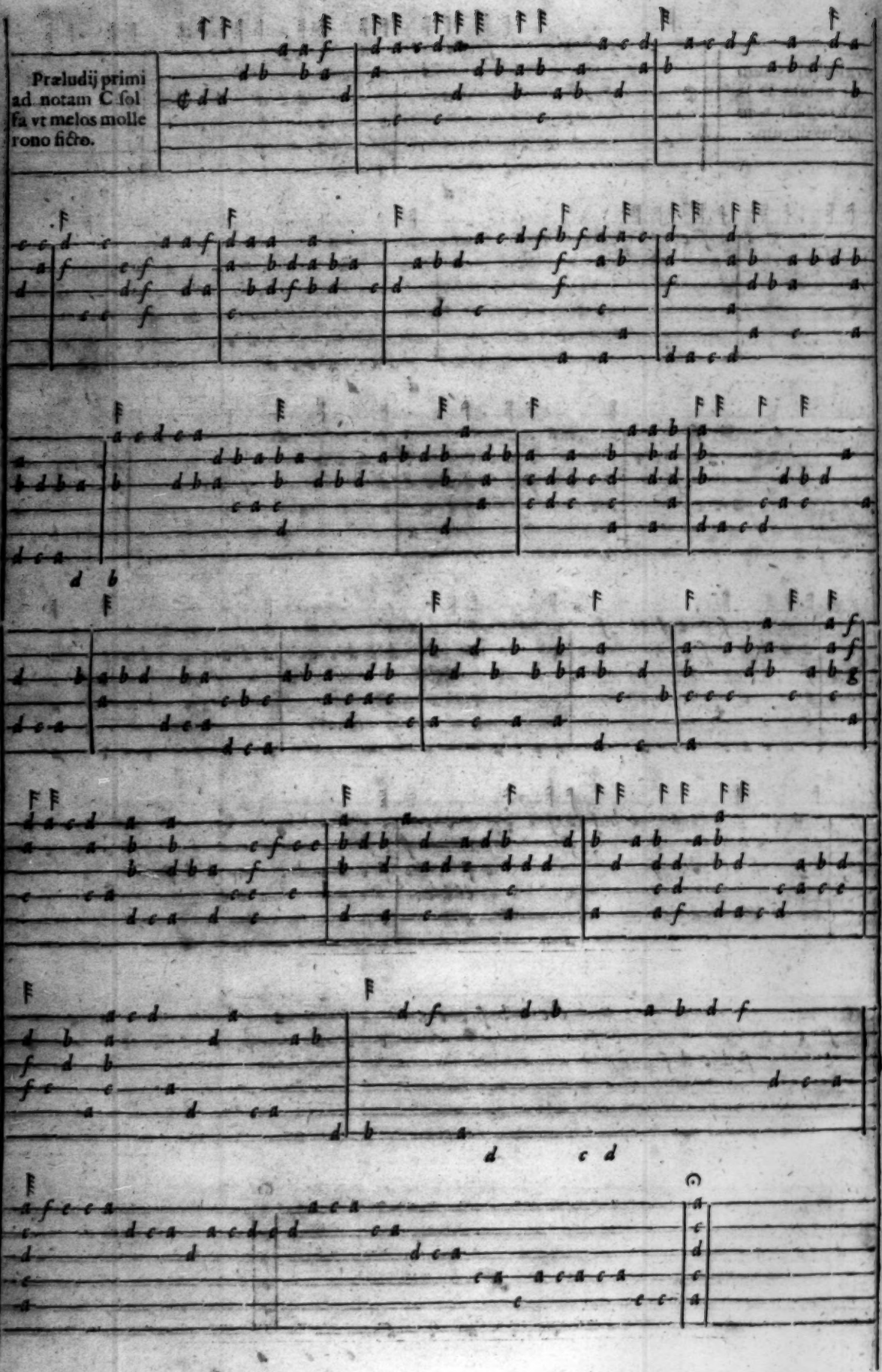

2.
Præludium
harmoniæ
eiusdem.


I.
Præludij primi ad notam D la sol re melos molle.

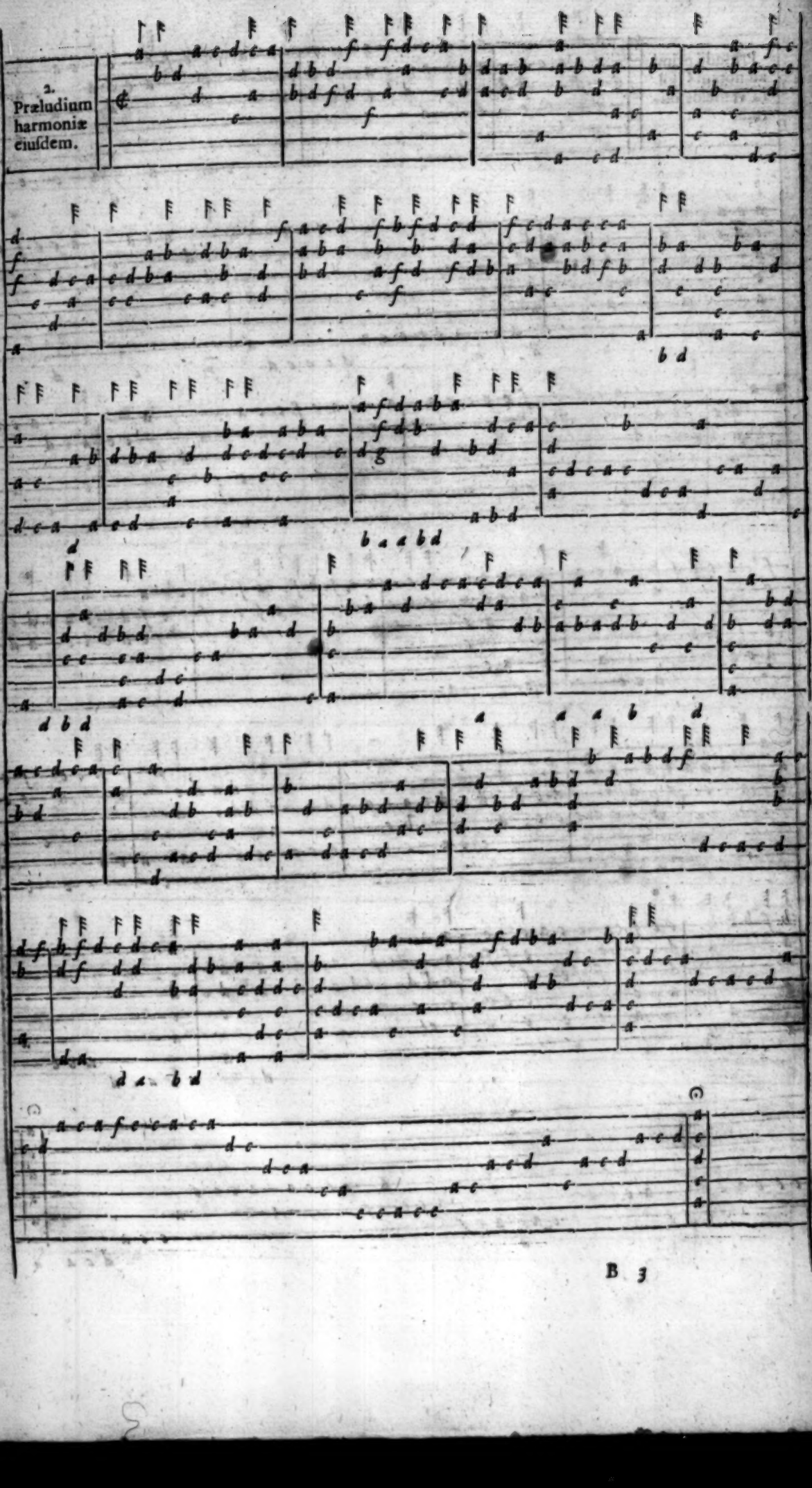

2.
Præludium
harmoniæ
eiuſdem.

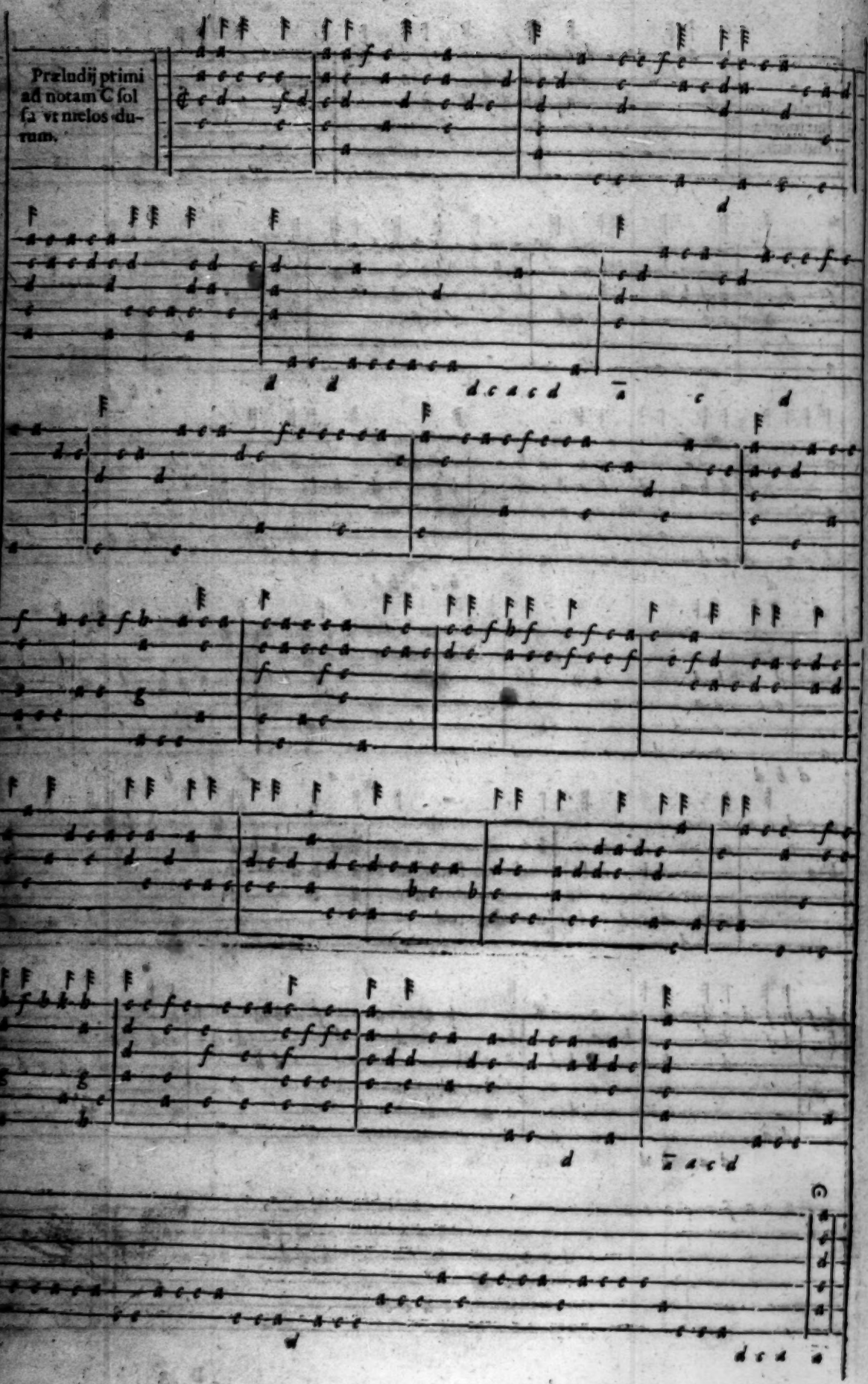

3.
Præludium
harmoniæ
eiuſdem.

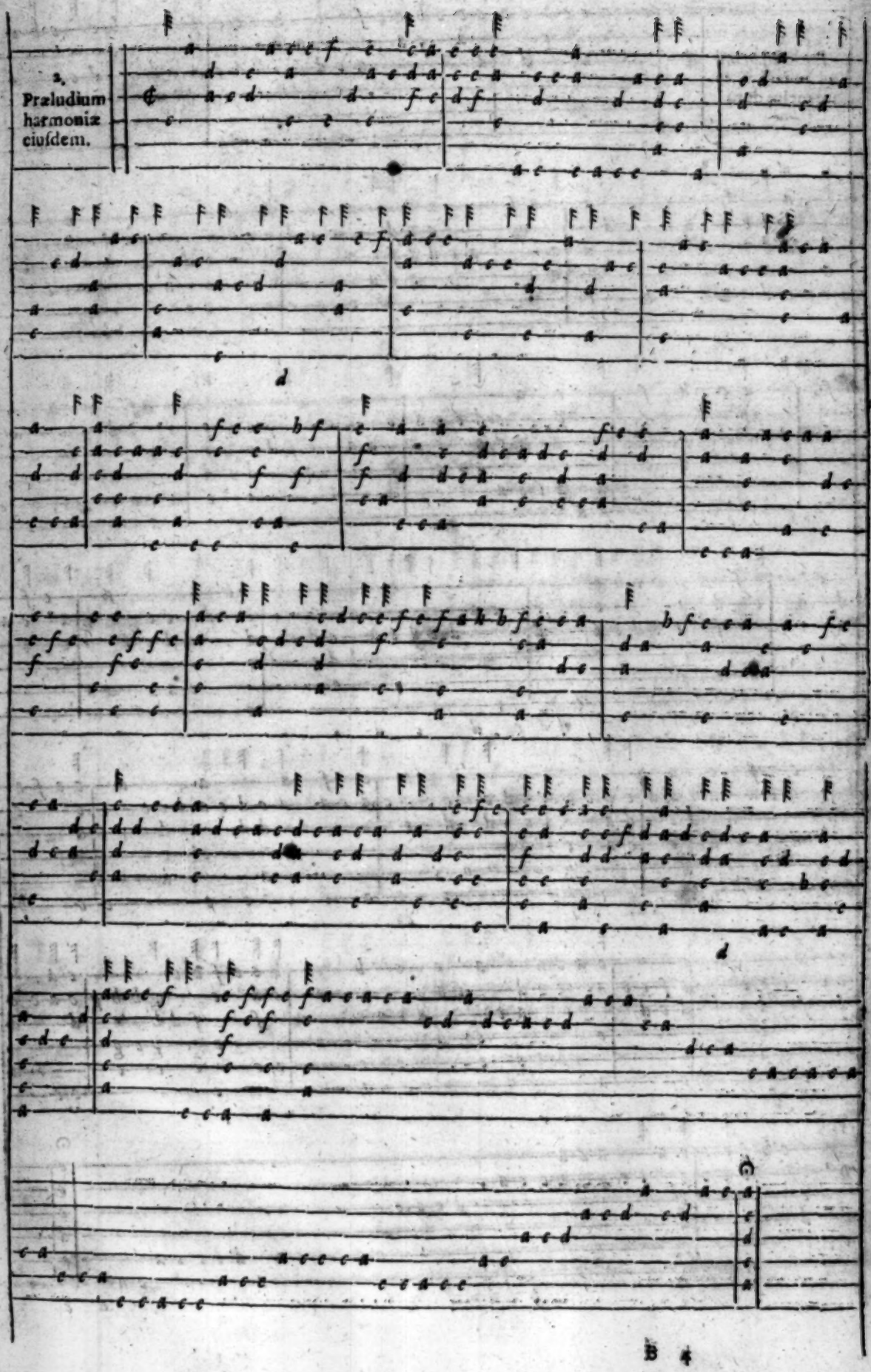

Præludium vnum ad notam D la sol re fict1 toni melos durum.

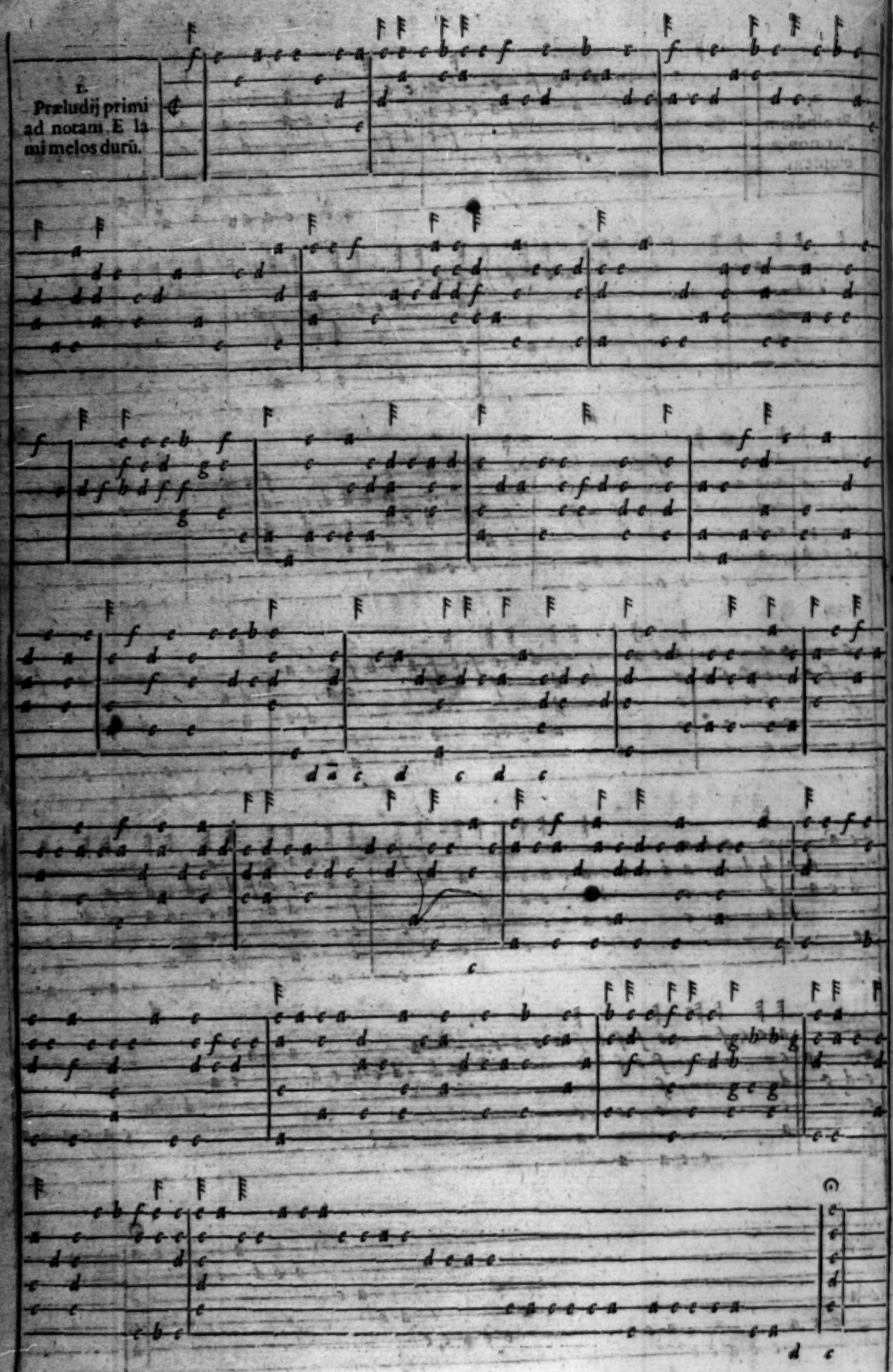

Præludij primi ad notam C sol fa vt melos molle rono ficto.

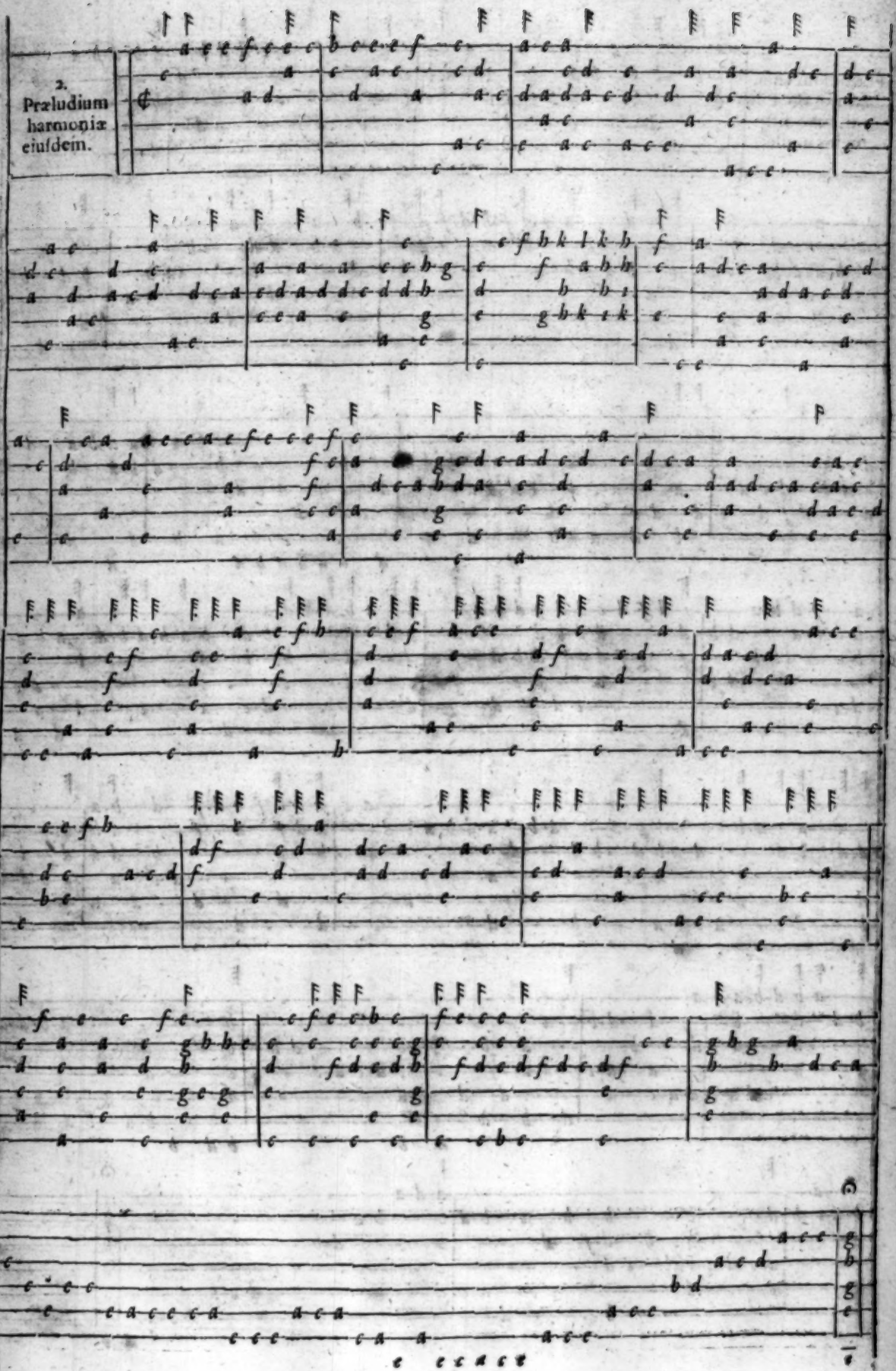
2.
Præludium
harmoniæ
eiuſdem.

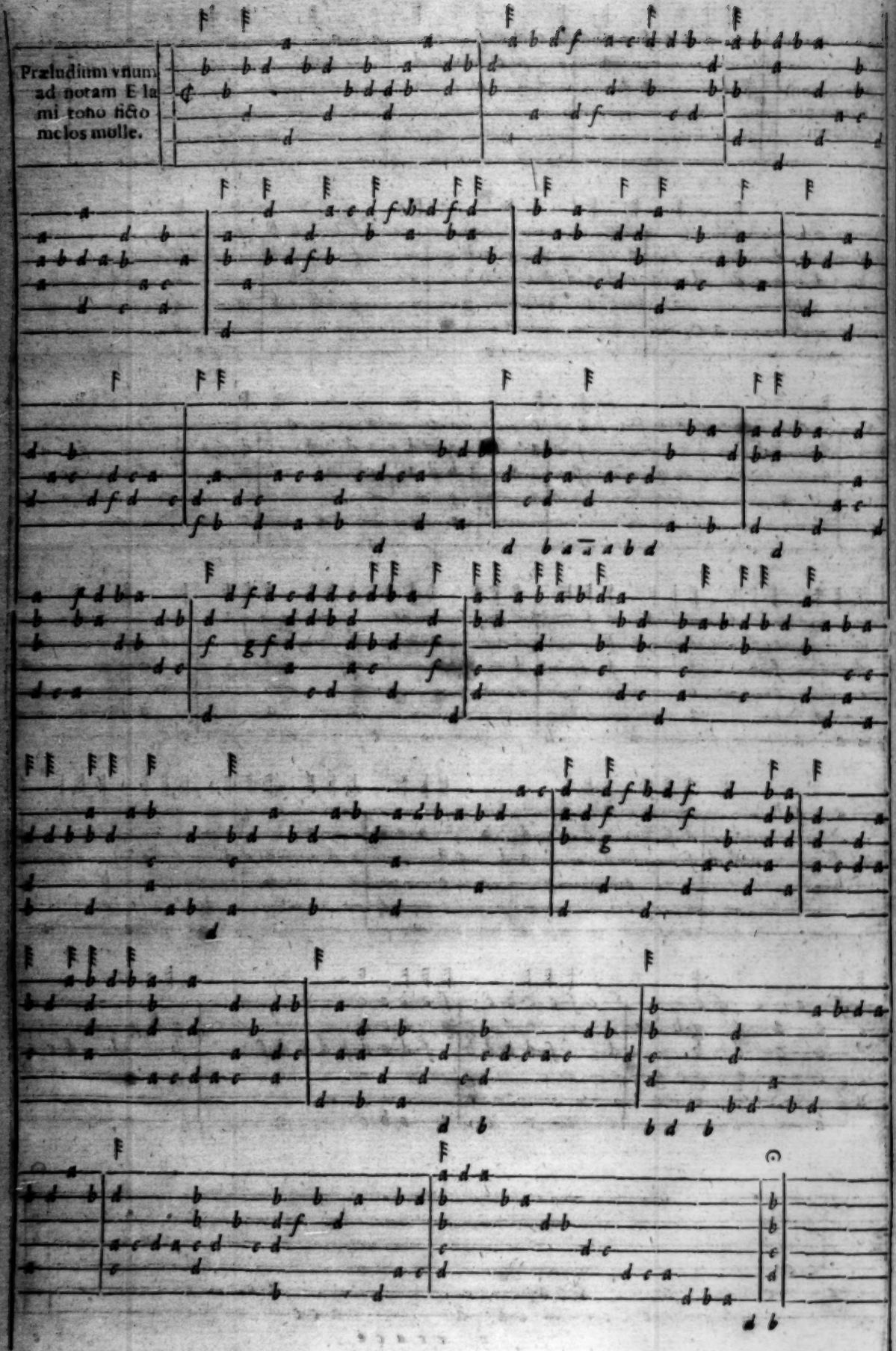



Præludij primi ad notam C sol fa vt nuncupati duri.


2.
Præludium
harmoniæ
eiuſdem.


1.
Præludij primi ad notam E lami melos durũ.


2.
Præludium
harmoniæ
eiusdem.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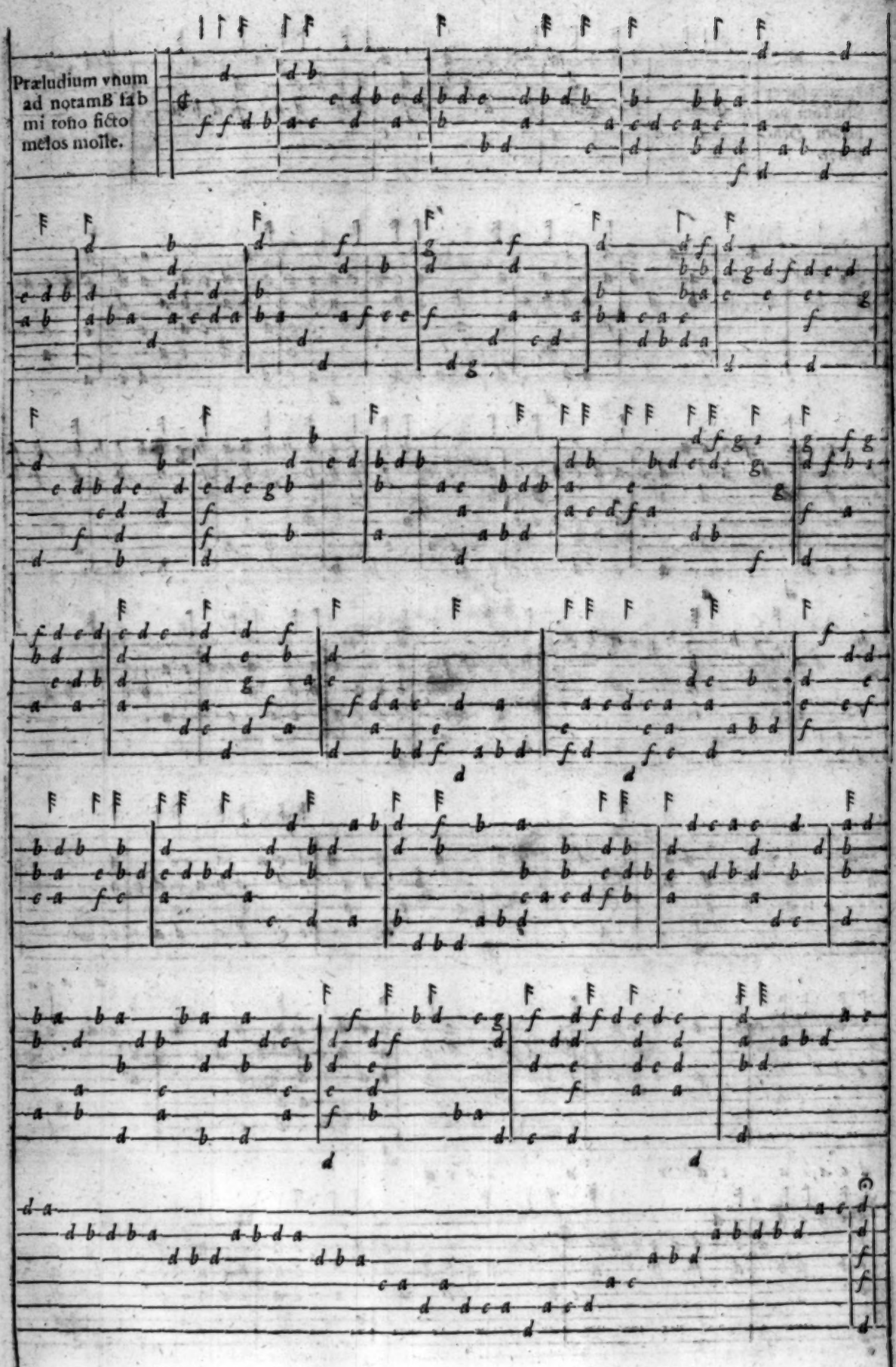
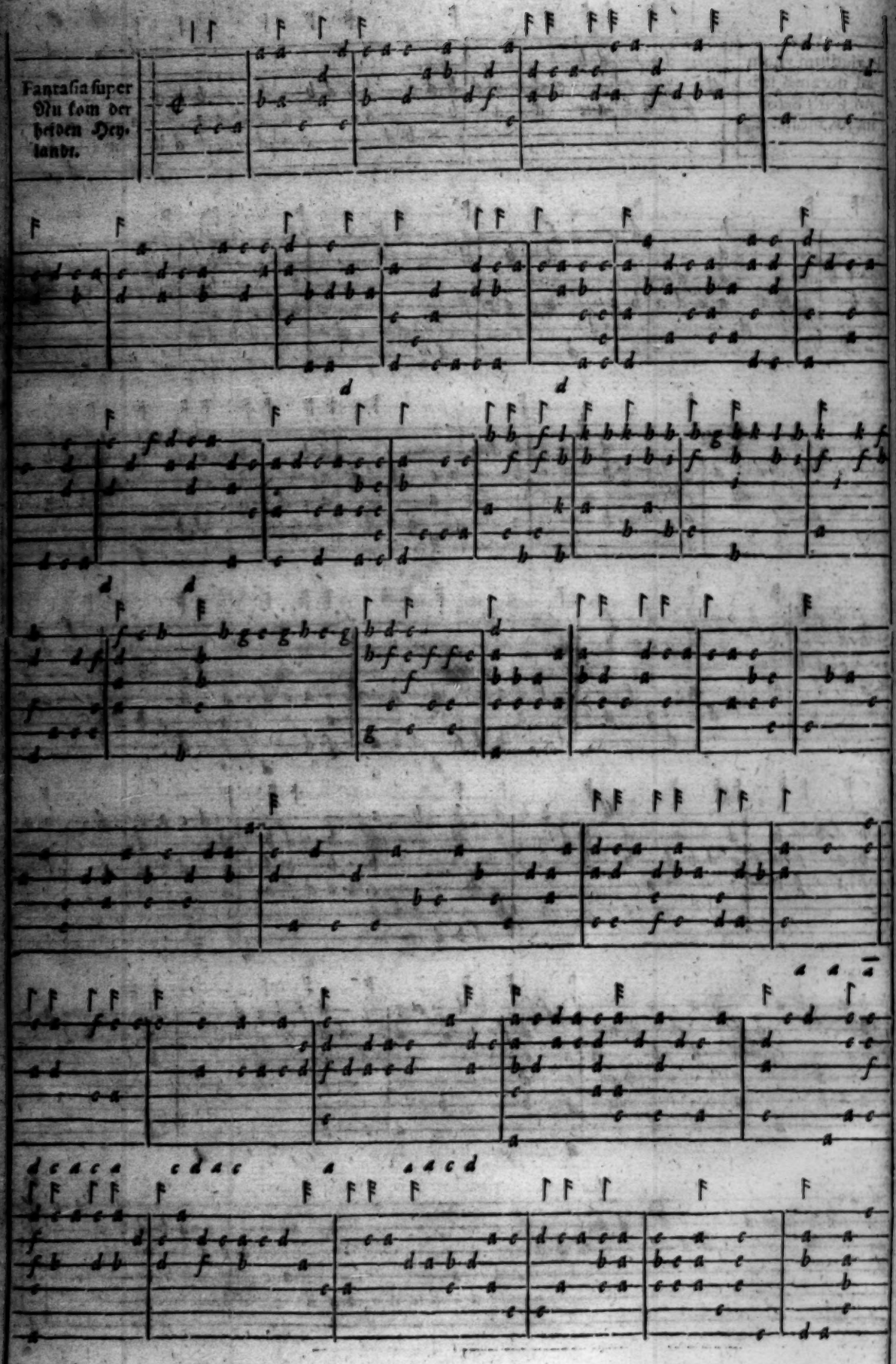
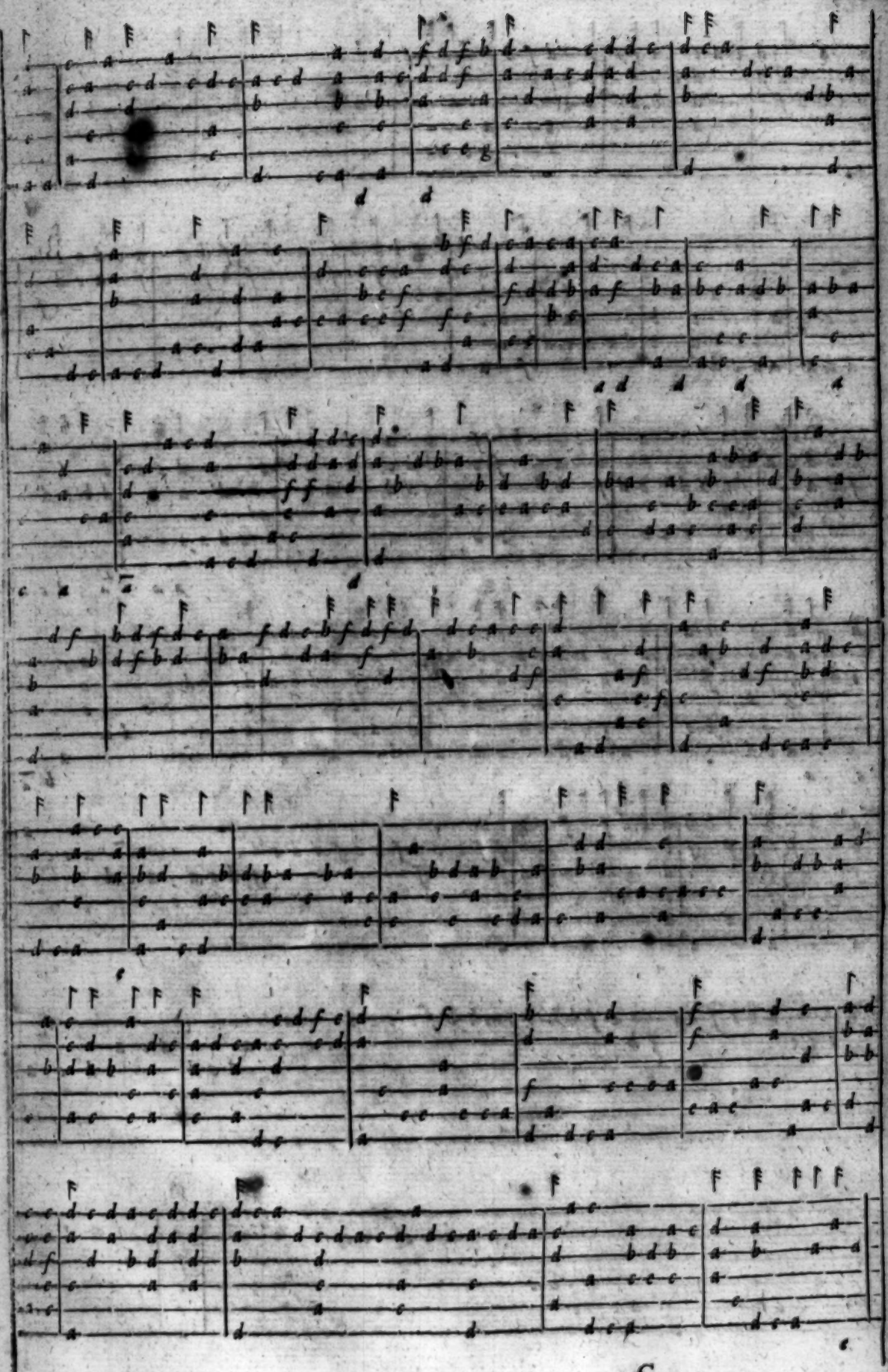
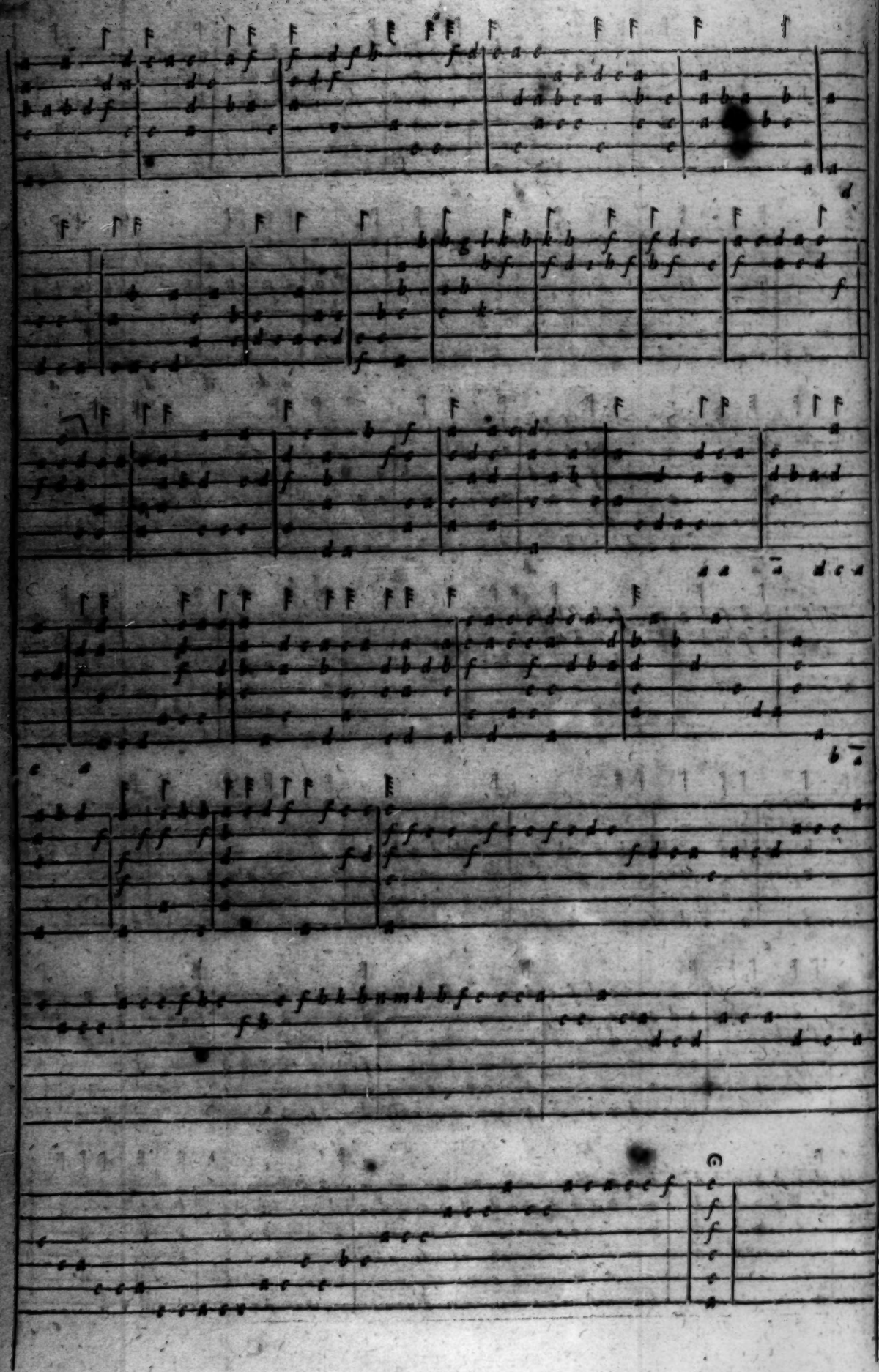
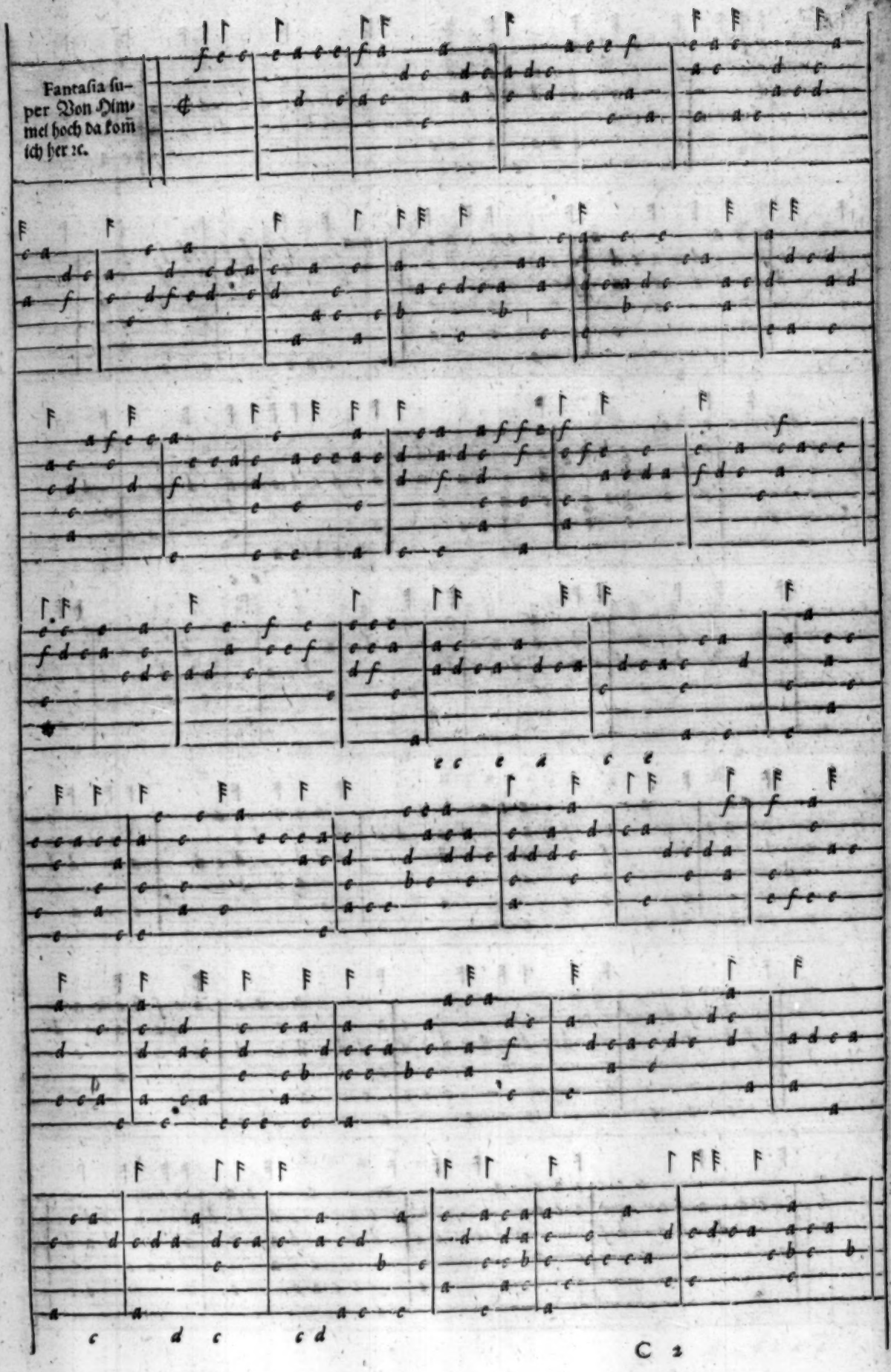
ad notam E la
mi tono ficto
melos mulle.

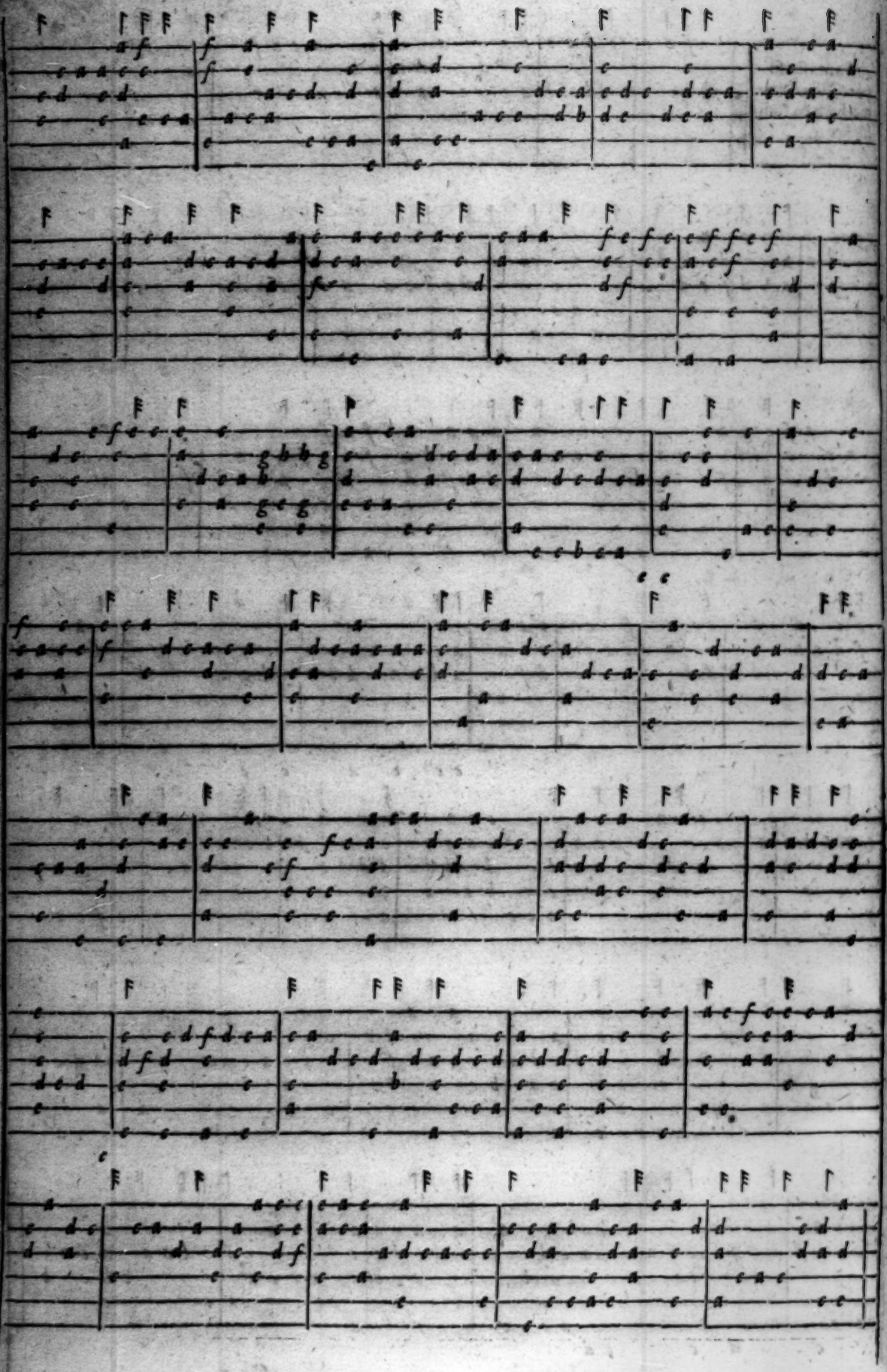

Præludium vnum
ad notamB fa b
mi tono ficto
melos molle.

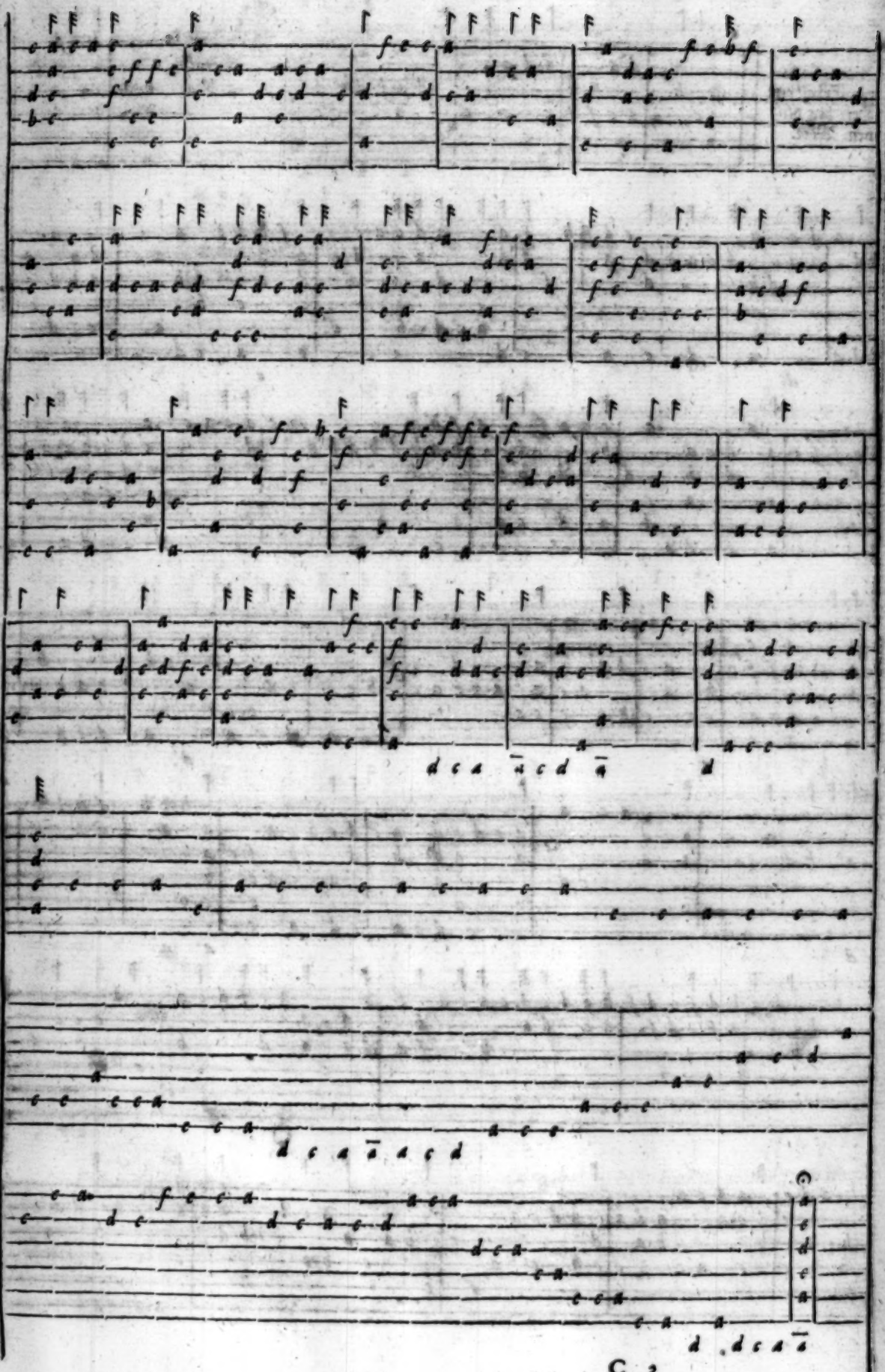

Fantasia super
Nu kom der
heiden Heyl
landt.



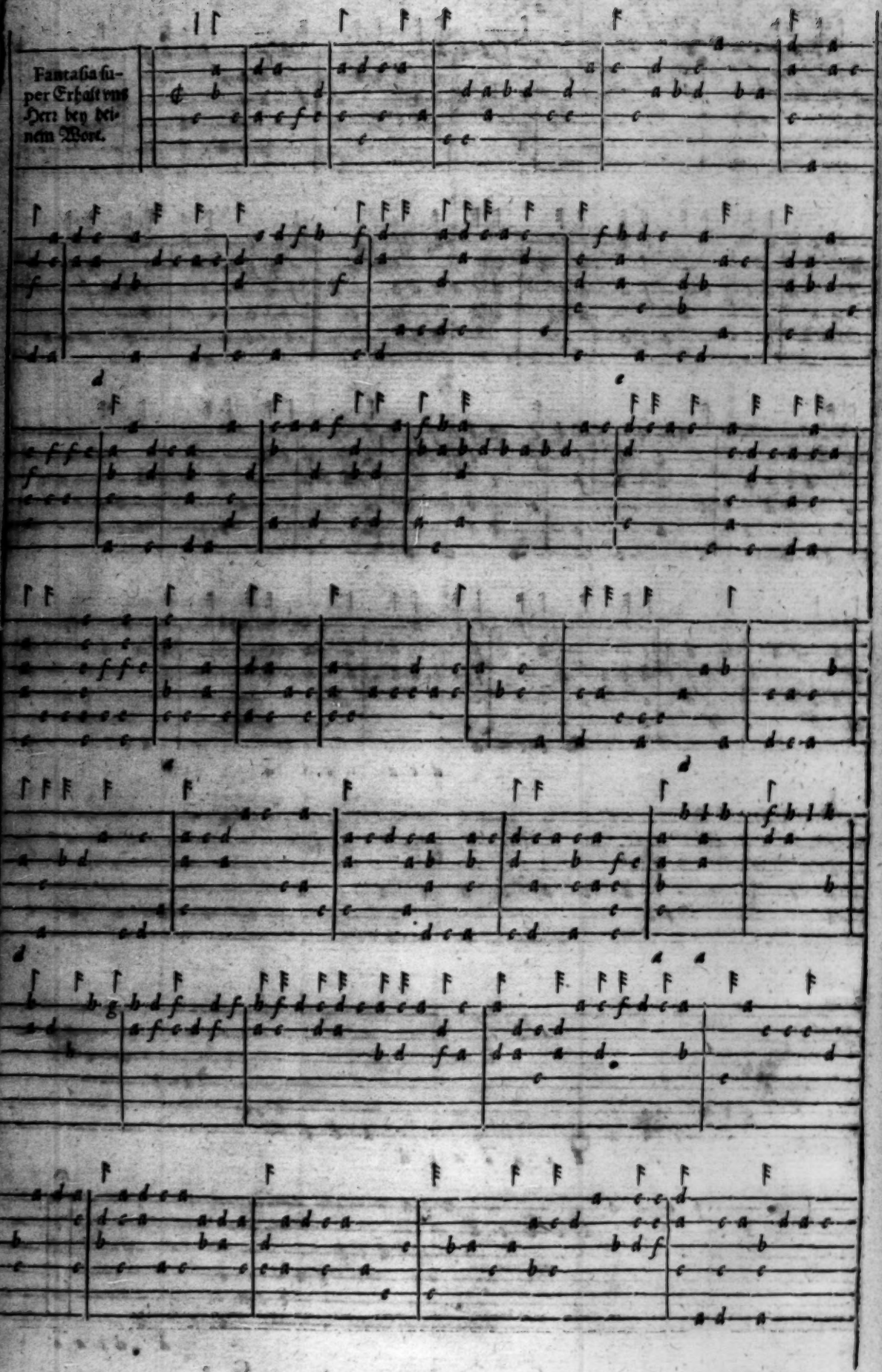


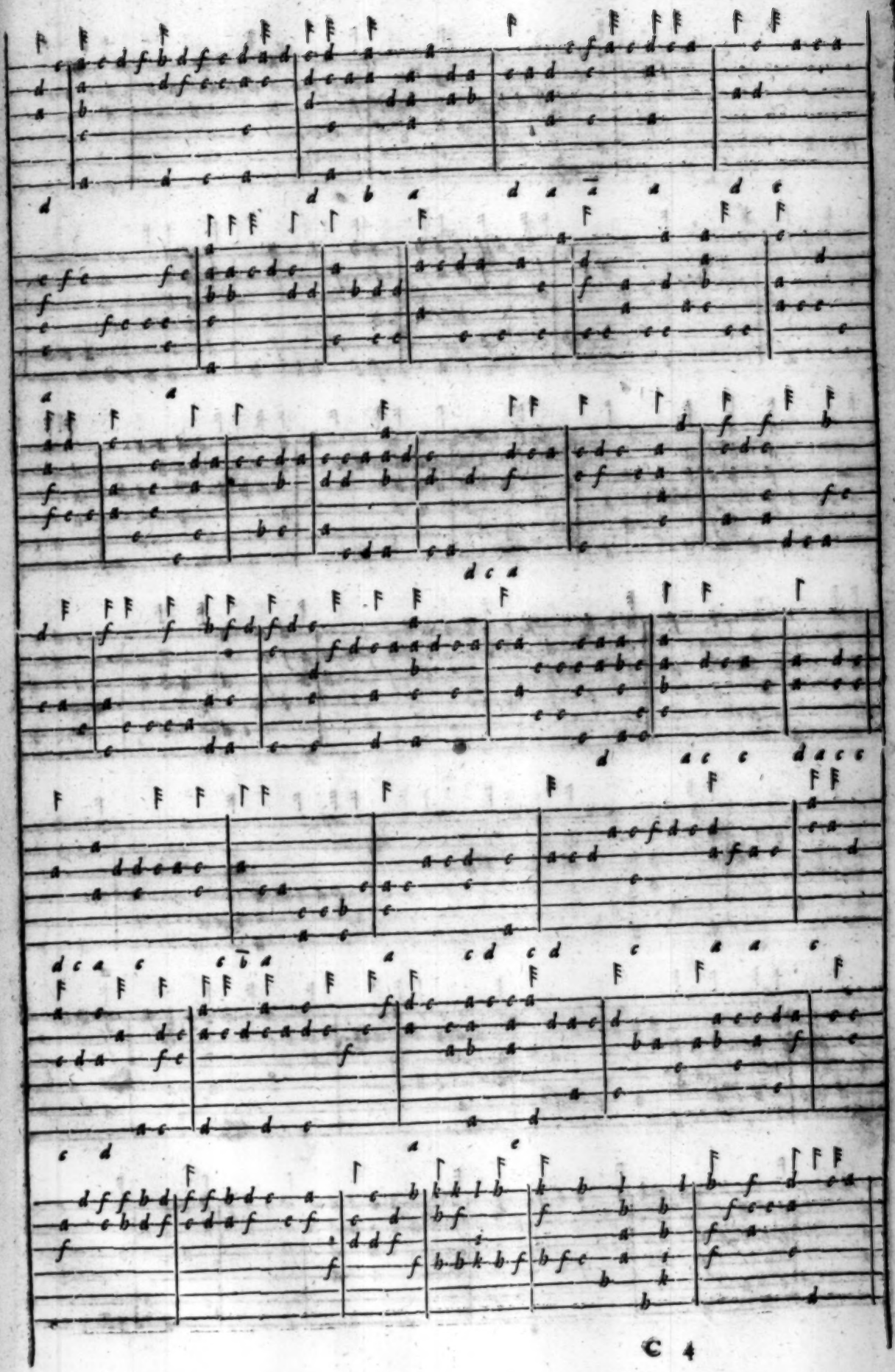

Fantasia super Von Himmel hoch da kom ich her ꝛc.

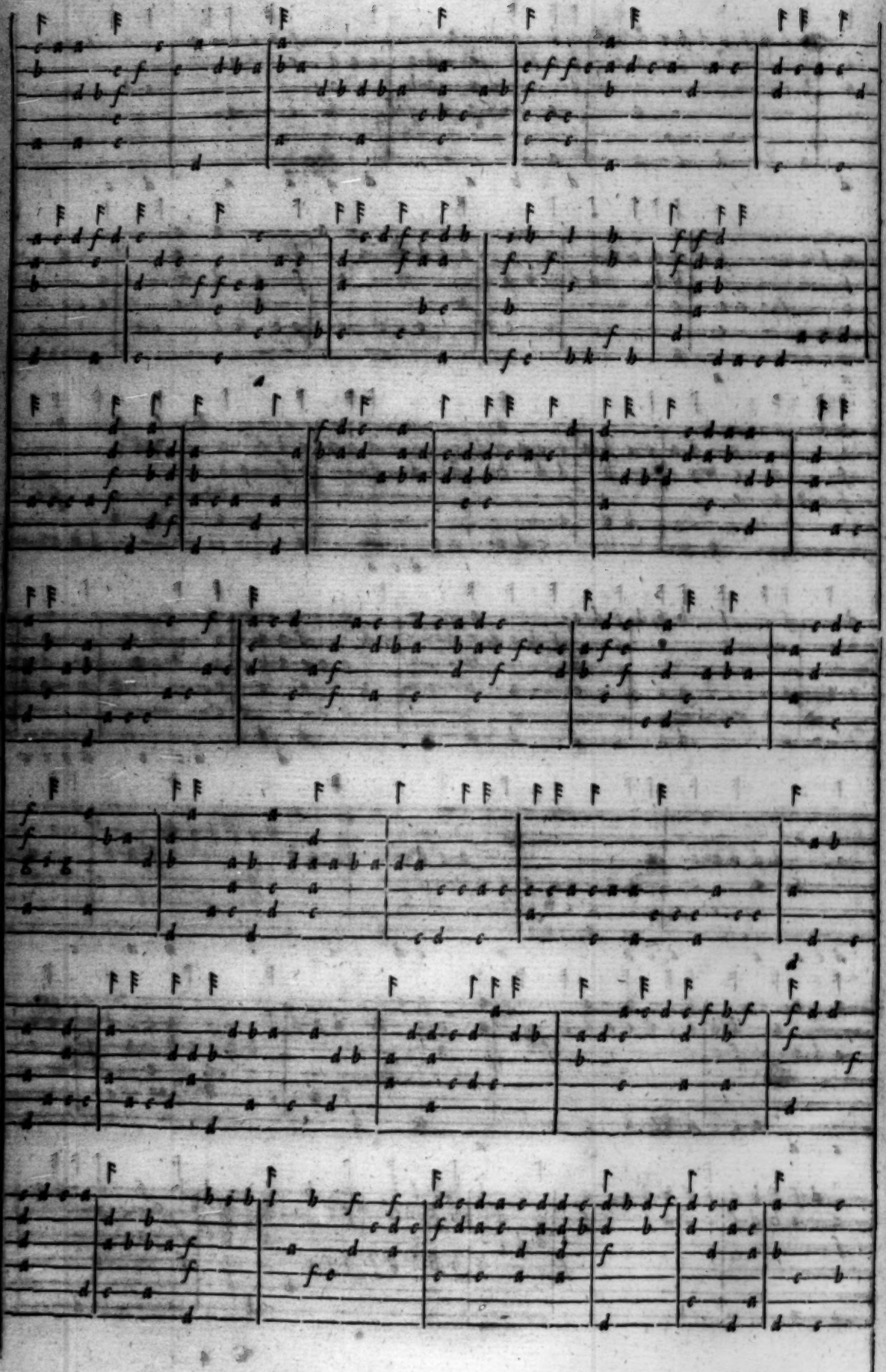


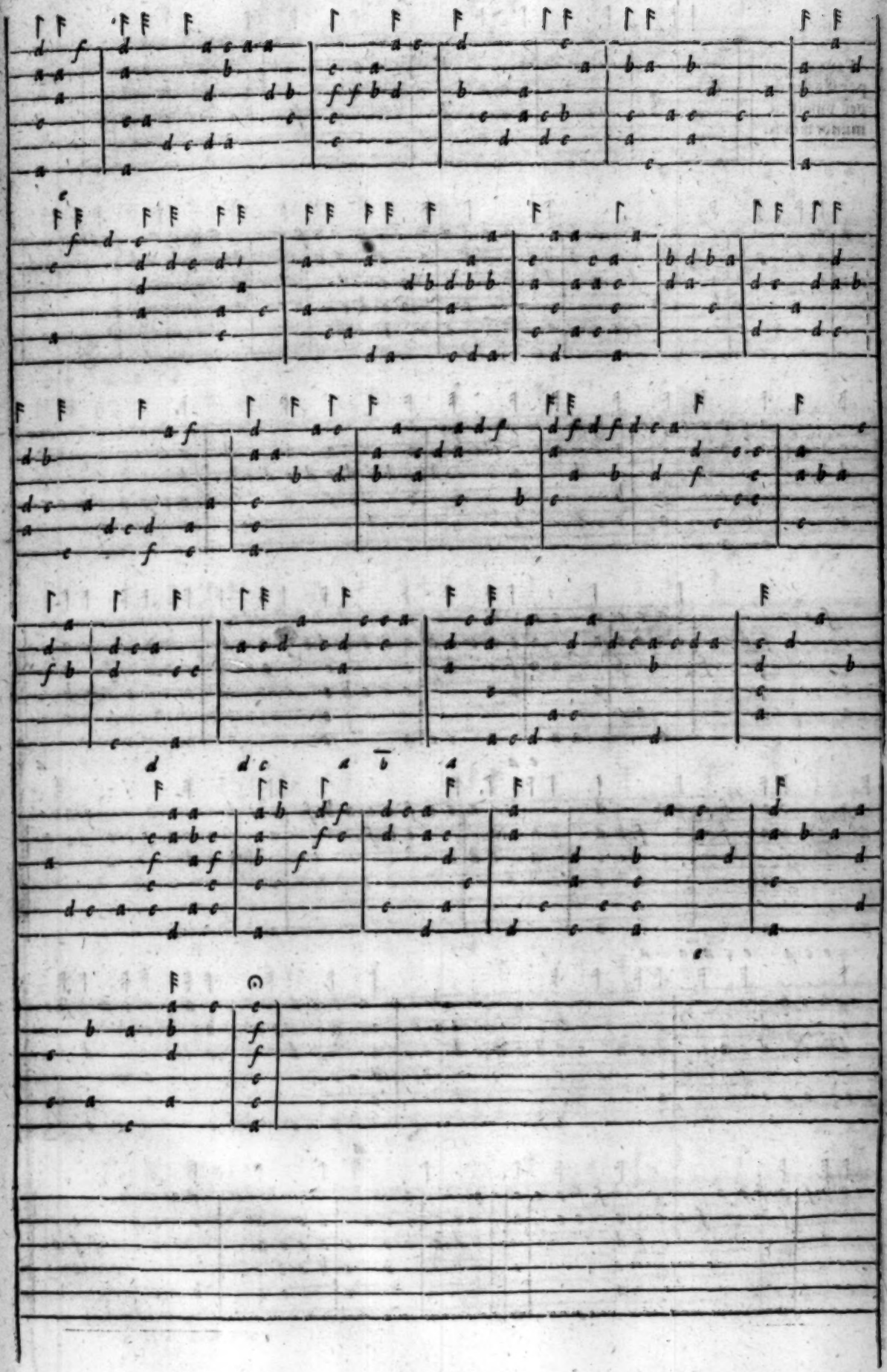


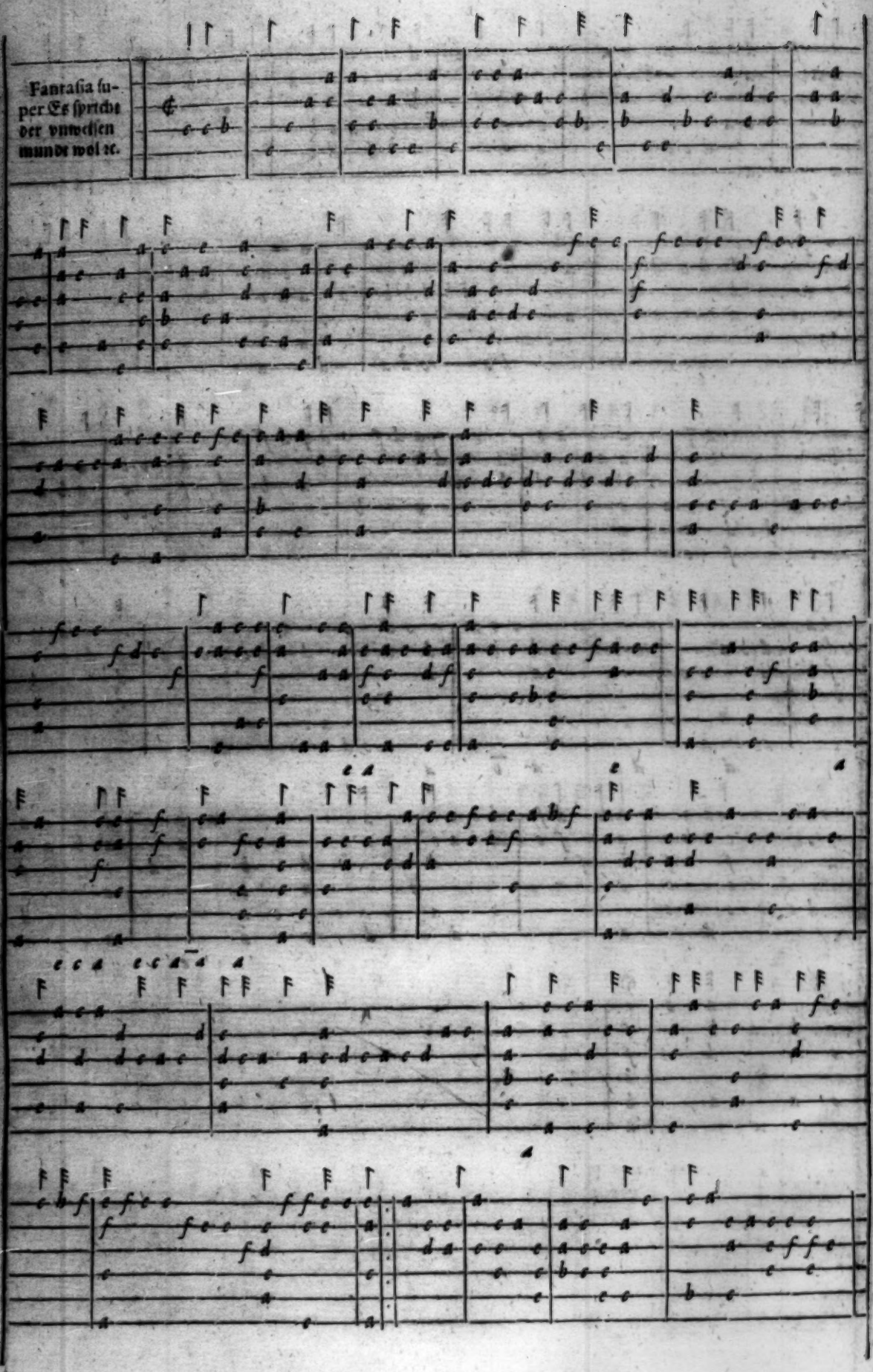
C 3

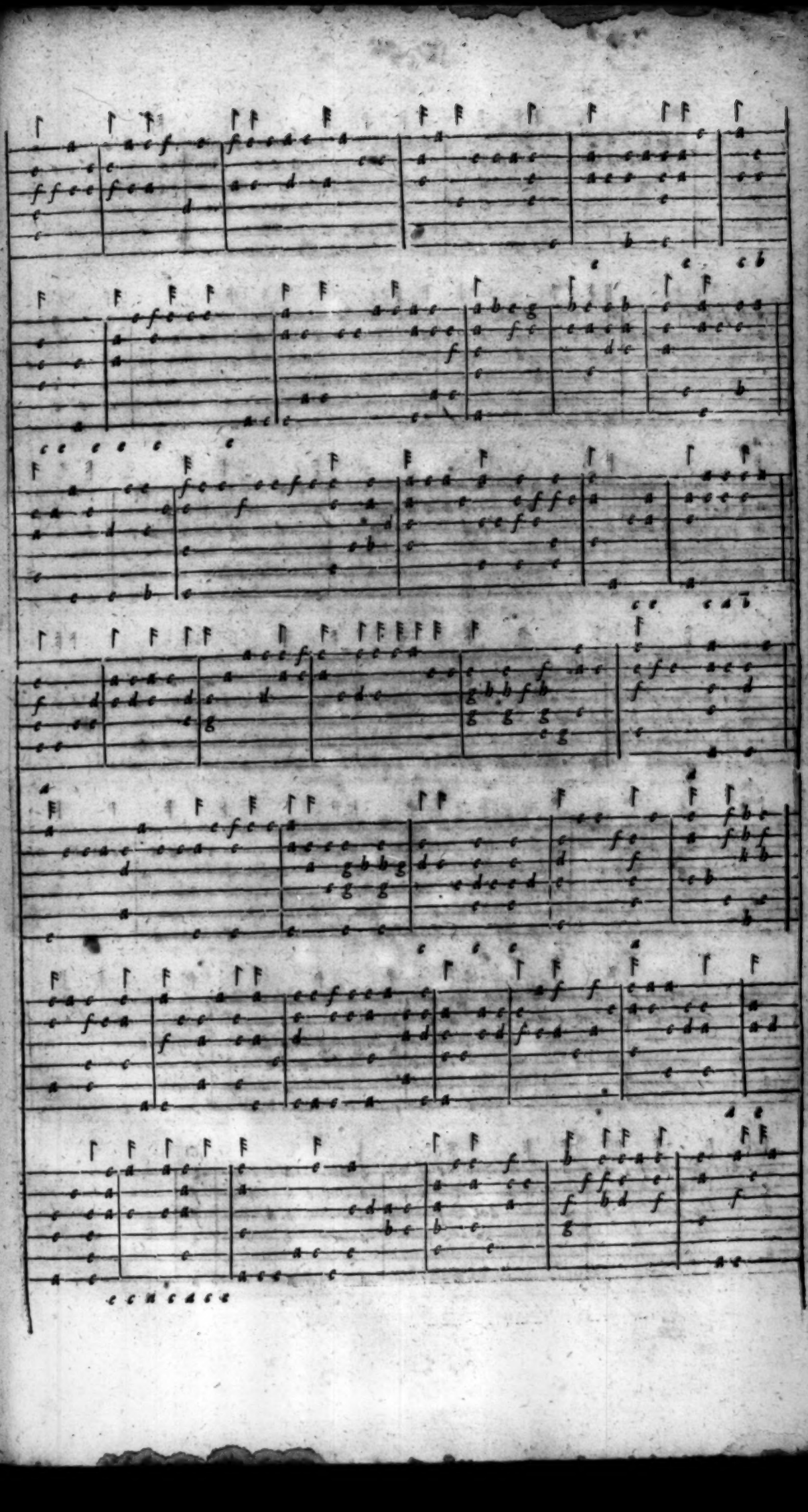

Fantasia super Erhalt vns Herr bey deinem Wort.

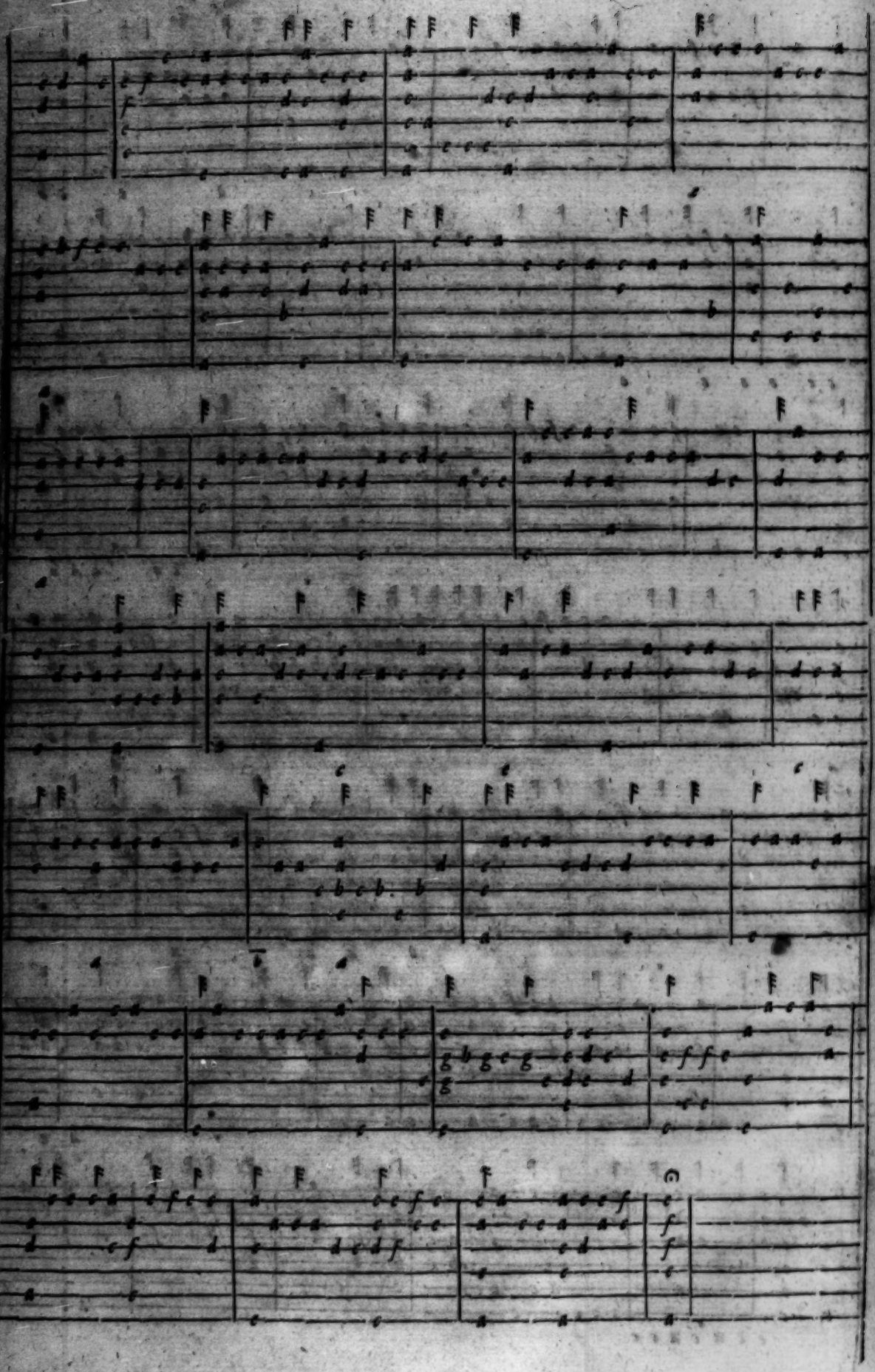


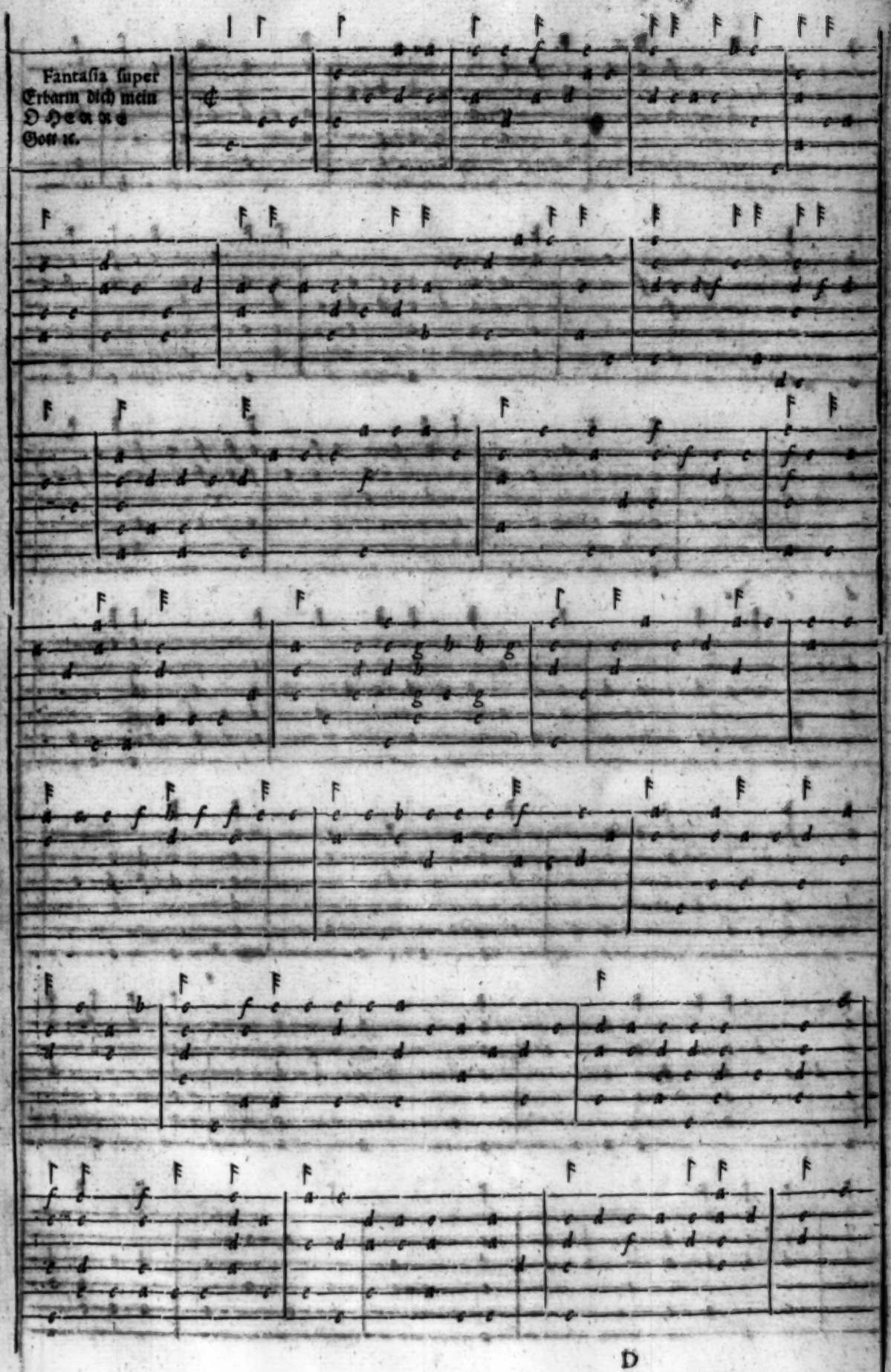


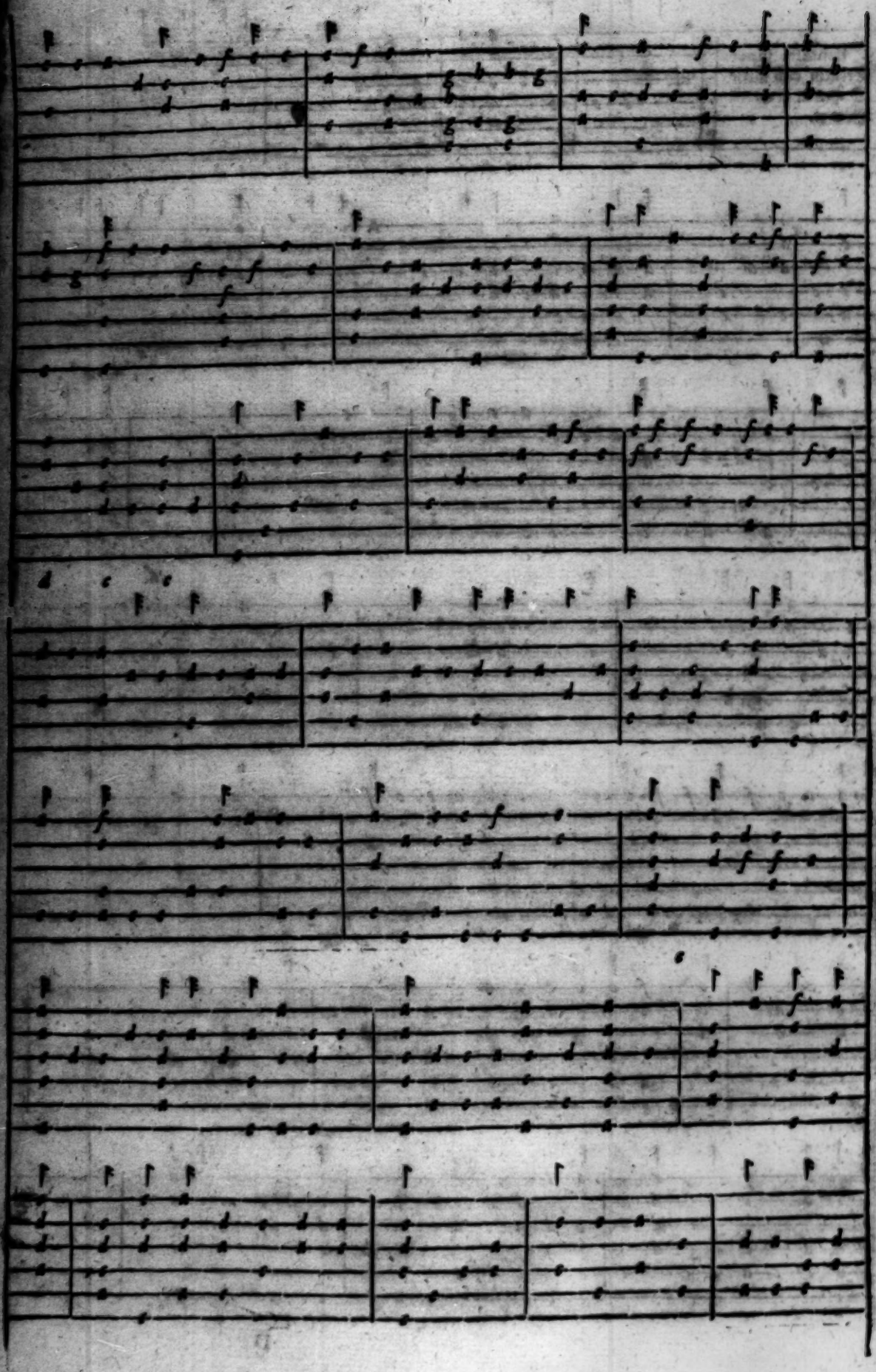


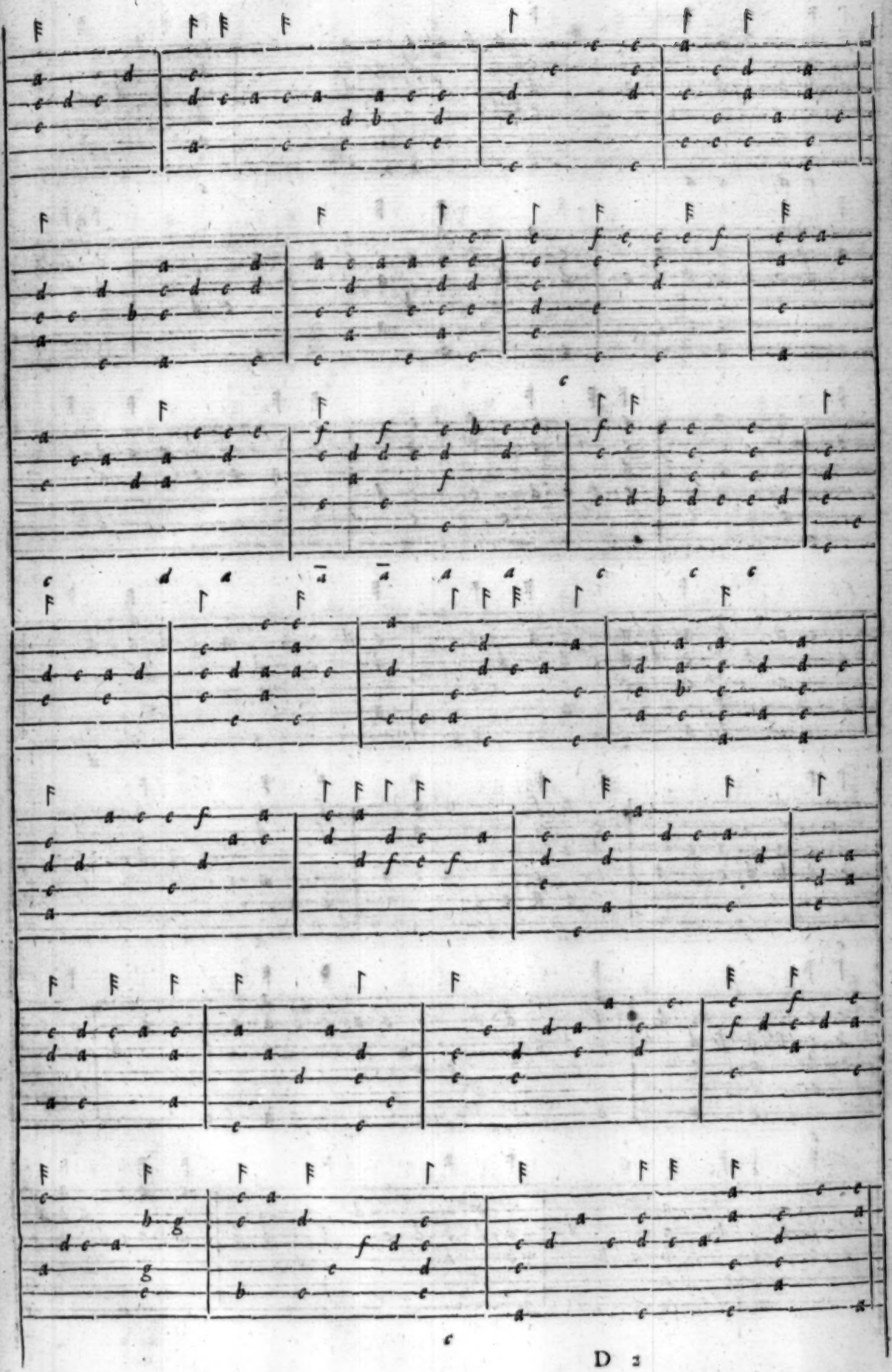

Fantasia super Es spricht der vnweisen mundt wol ꝛc.

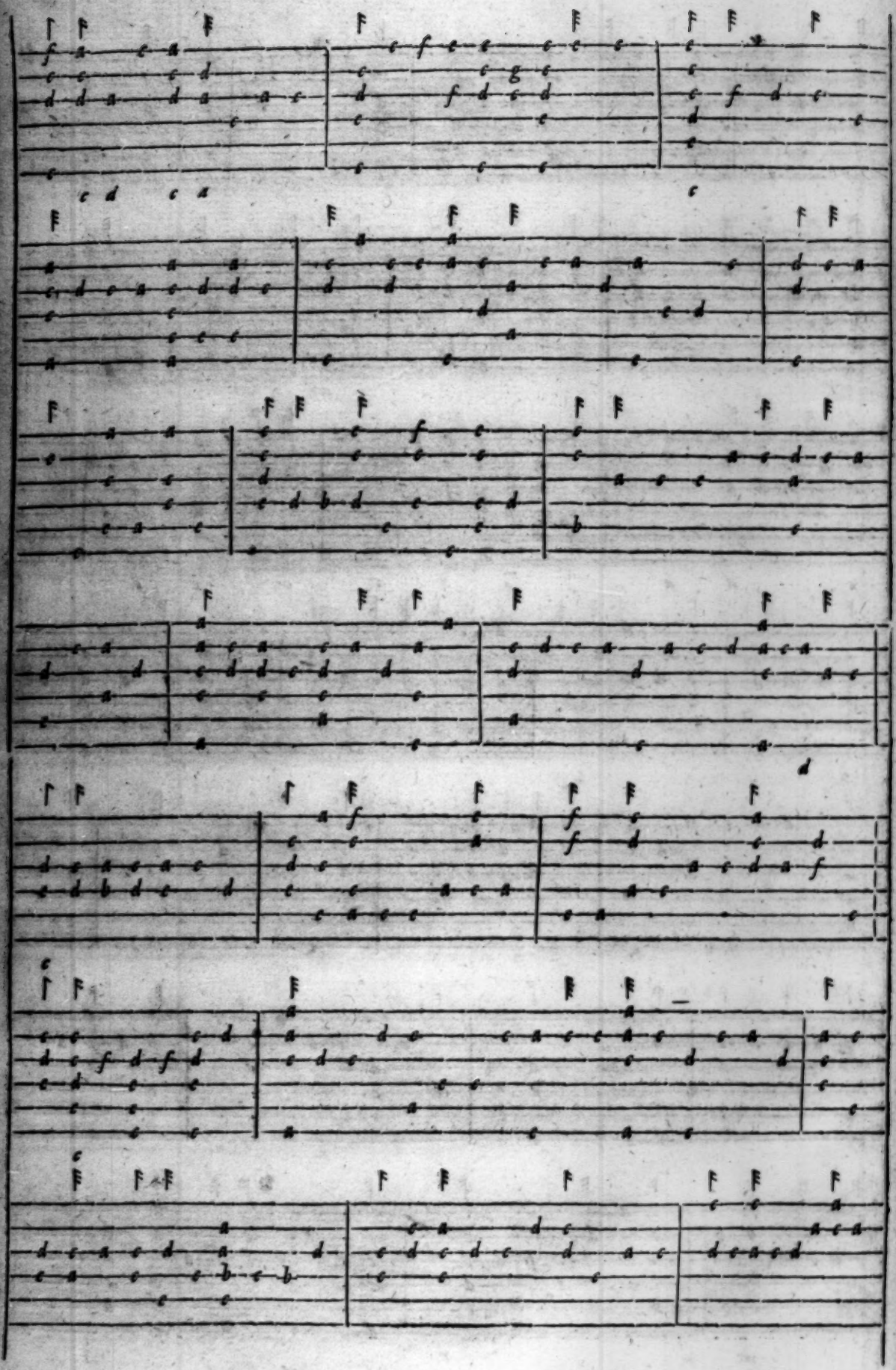


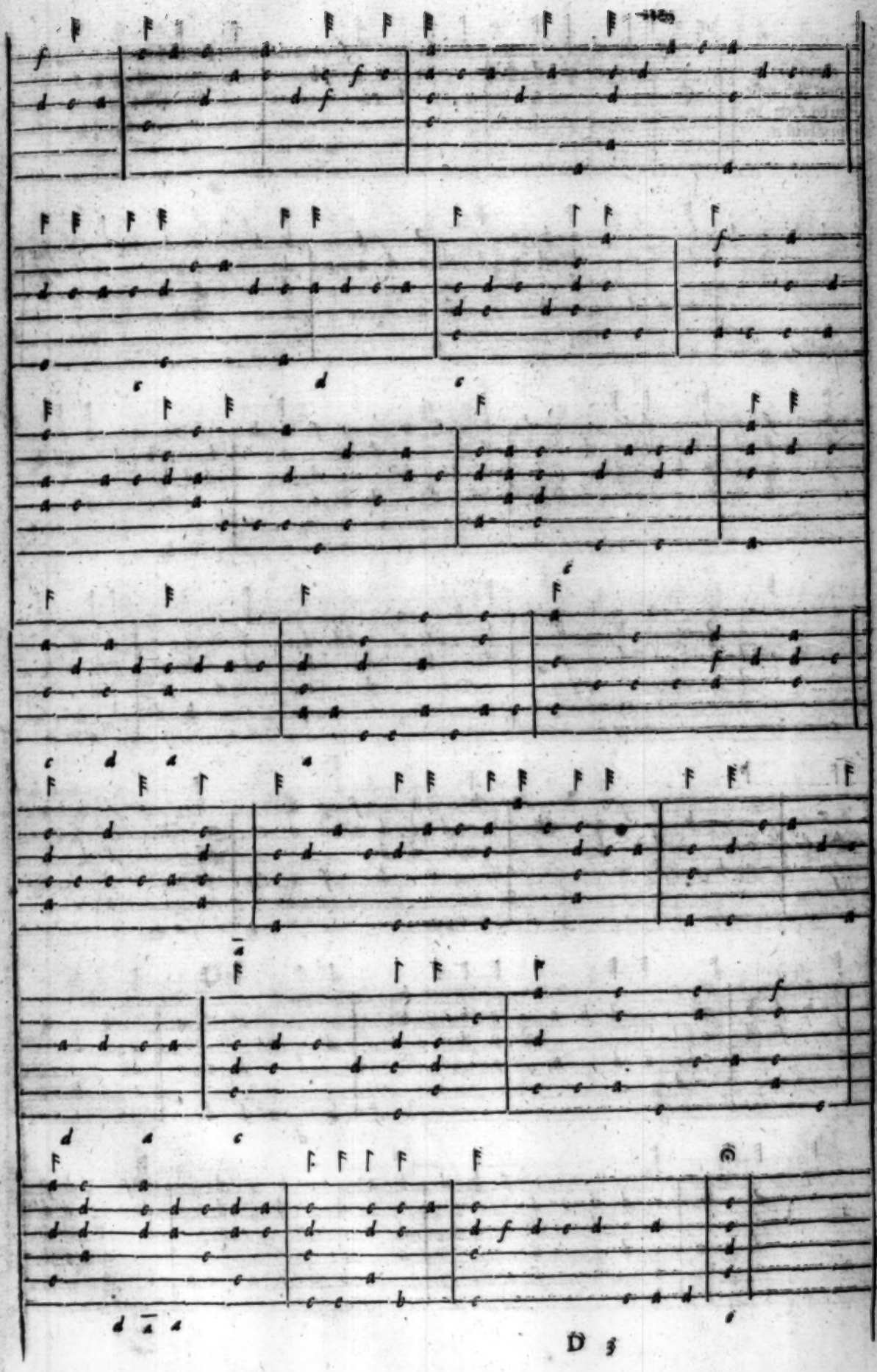


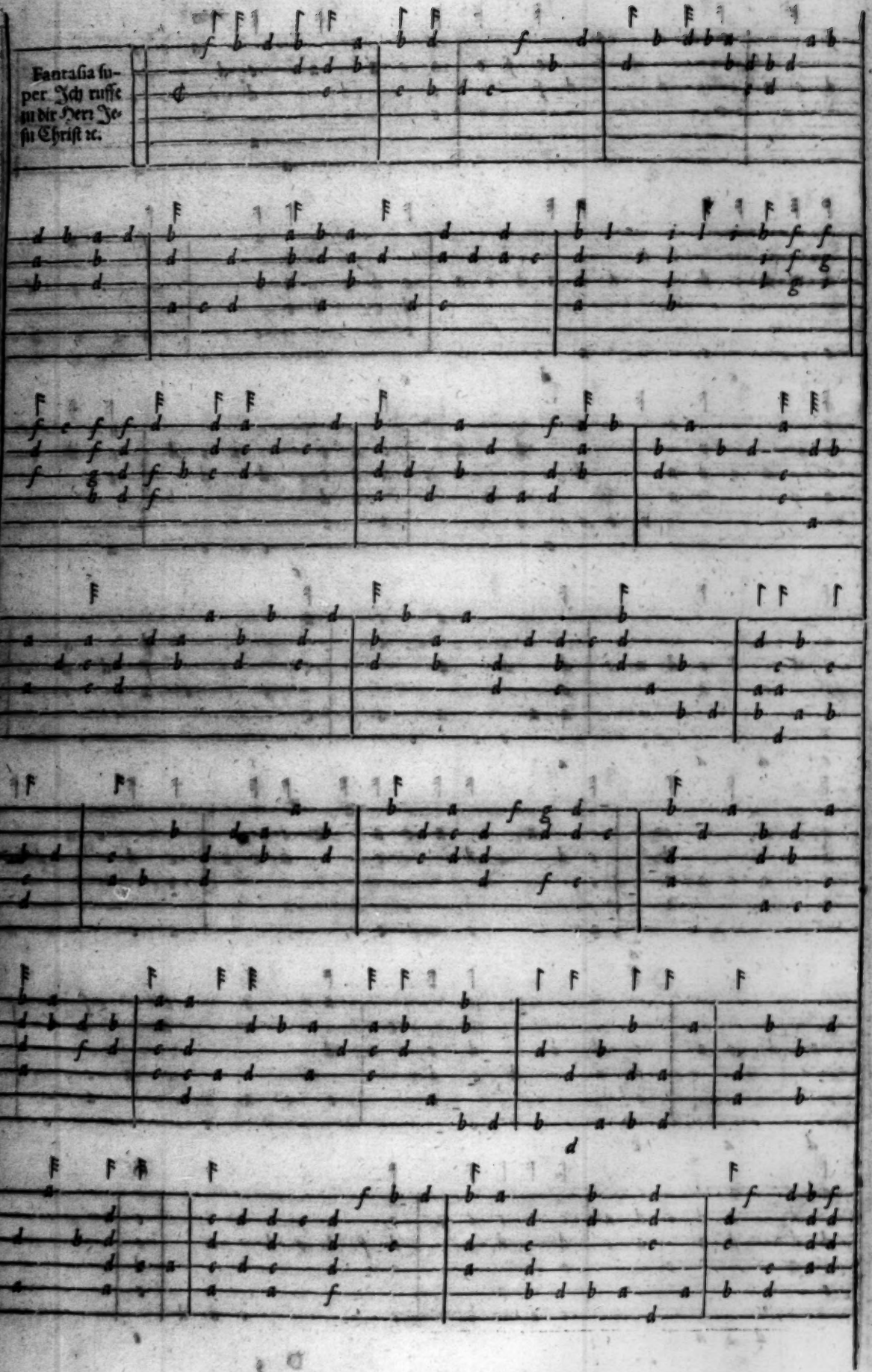

Fantasia super
Erbarm dich mein
O Herre
Gott ꝛc.

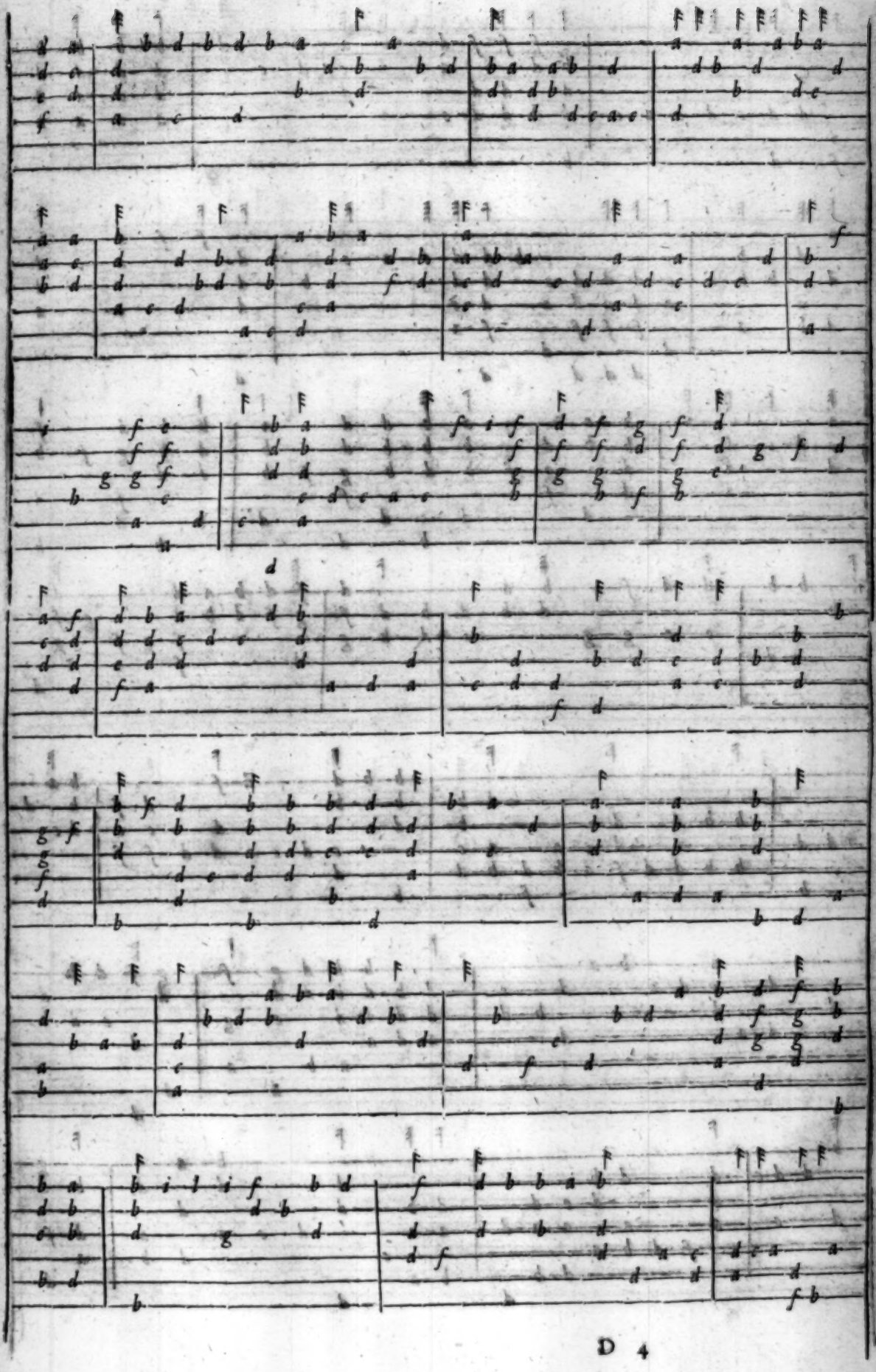


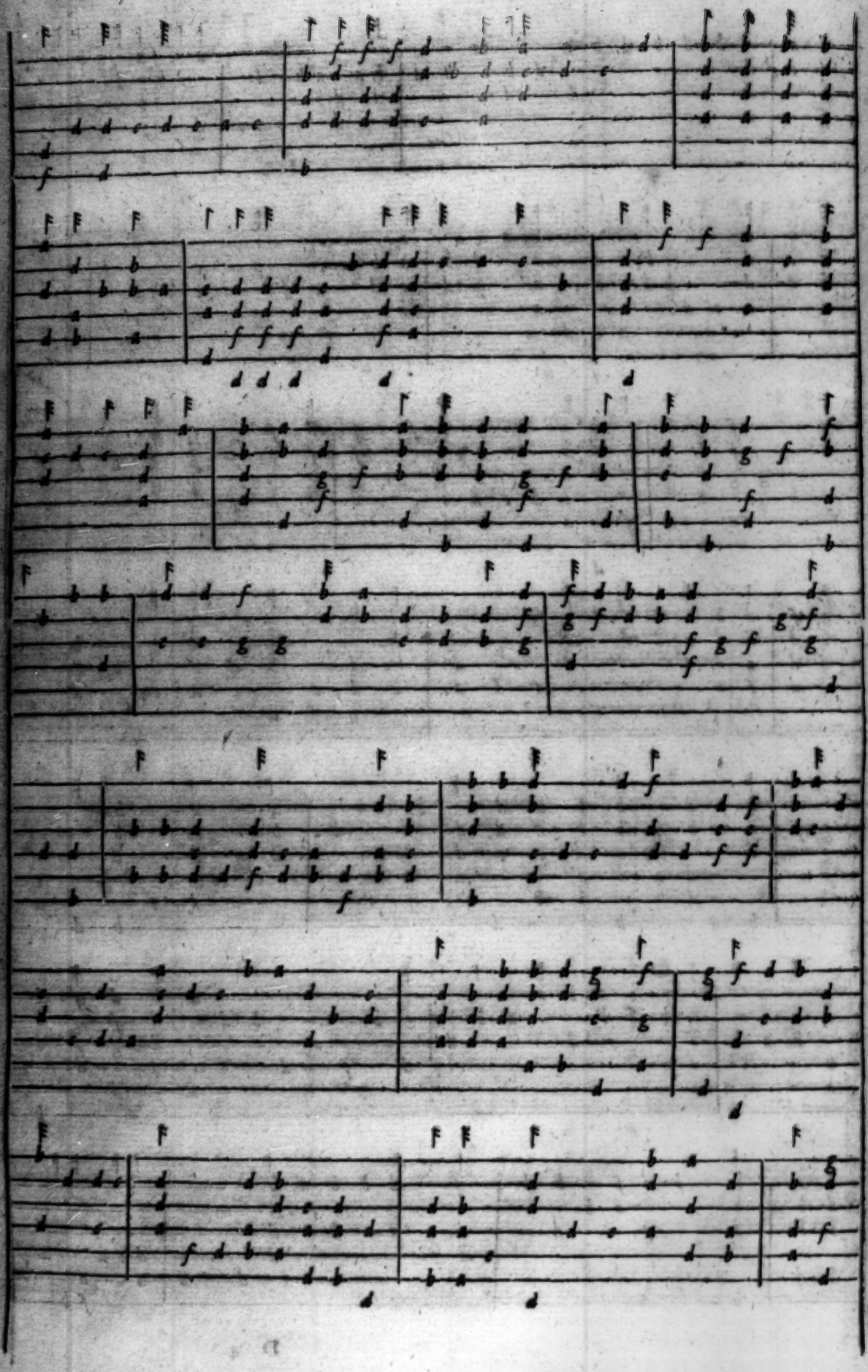


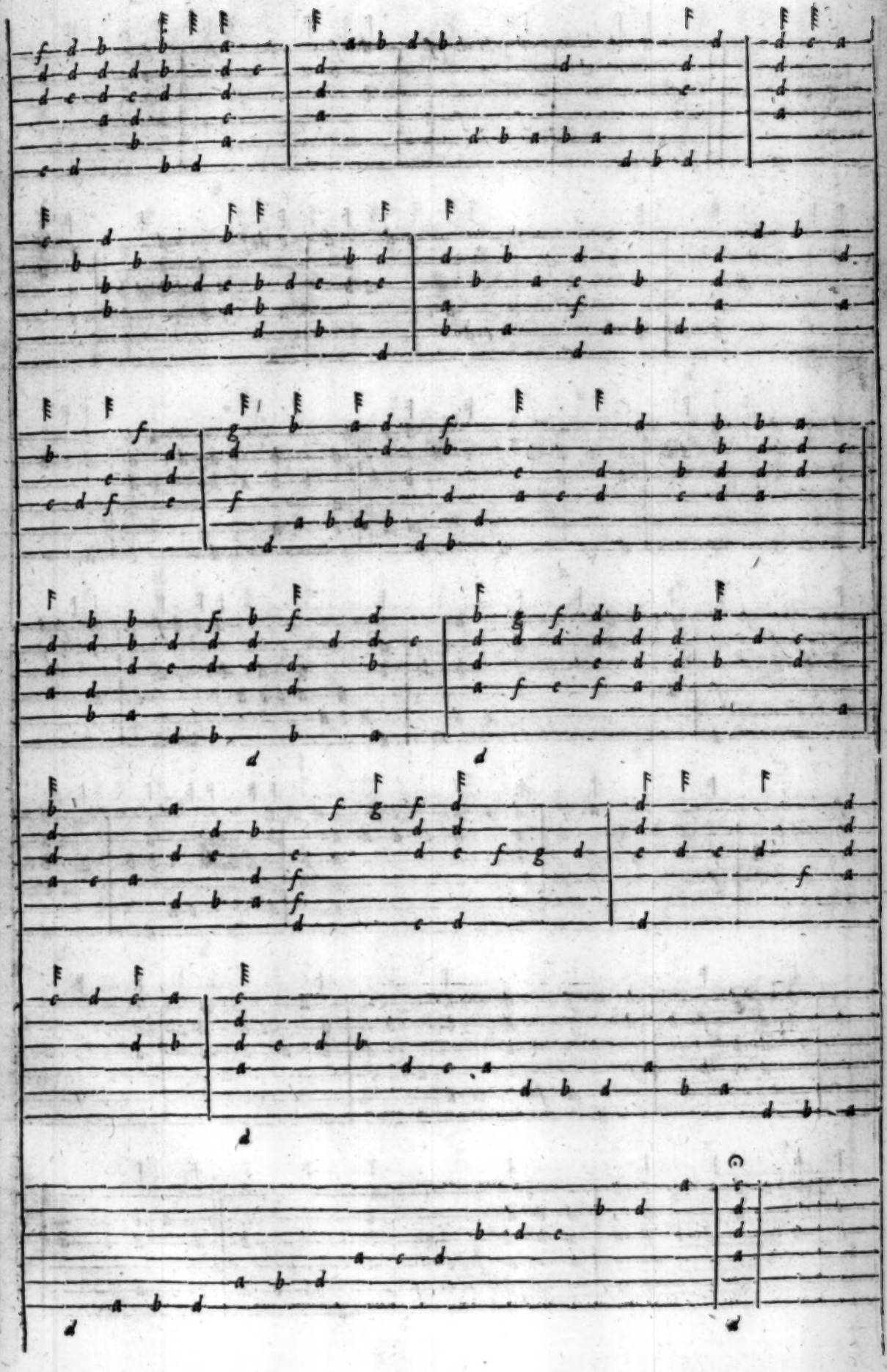


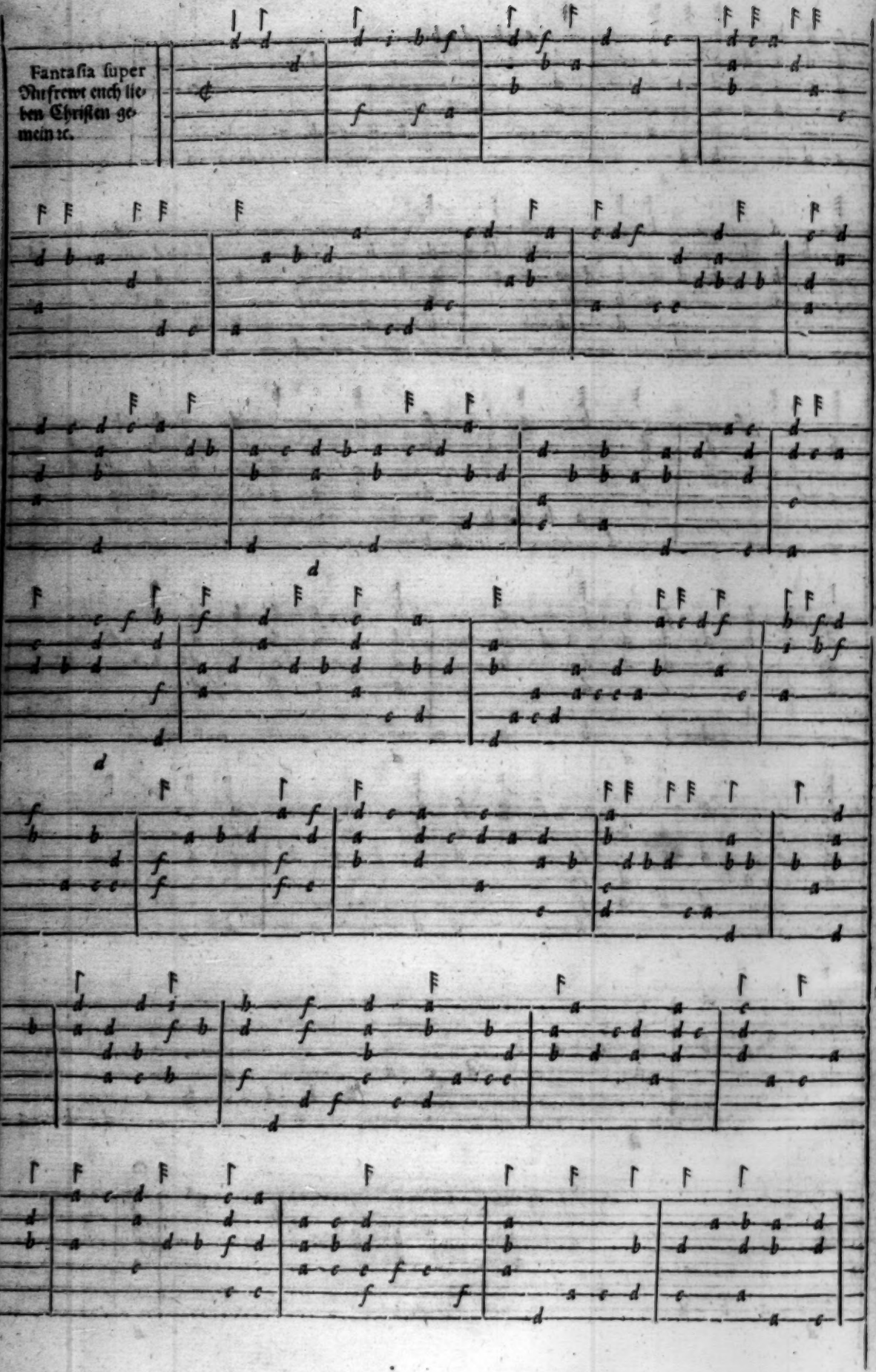


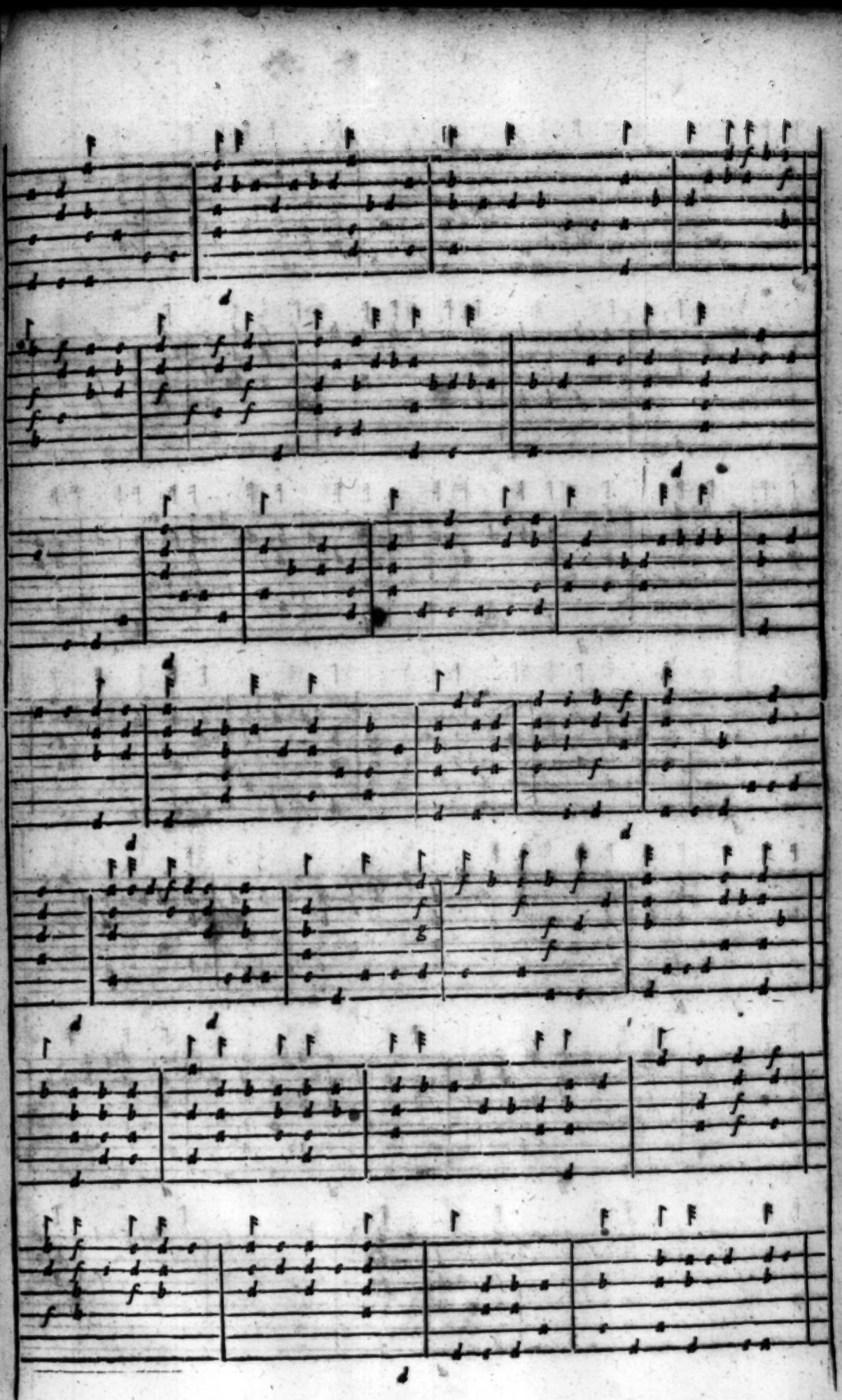

Fantasia super. Ich ruffe zu dir Herr Jesu Christ ꝛc.

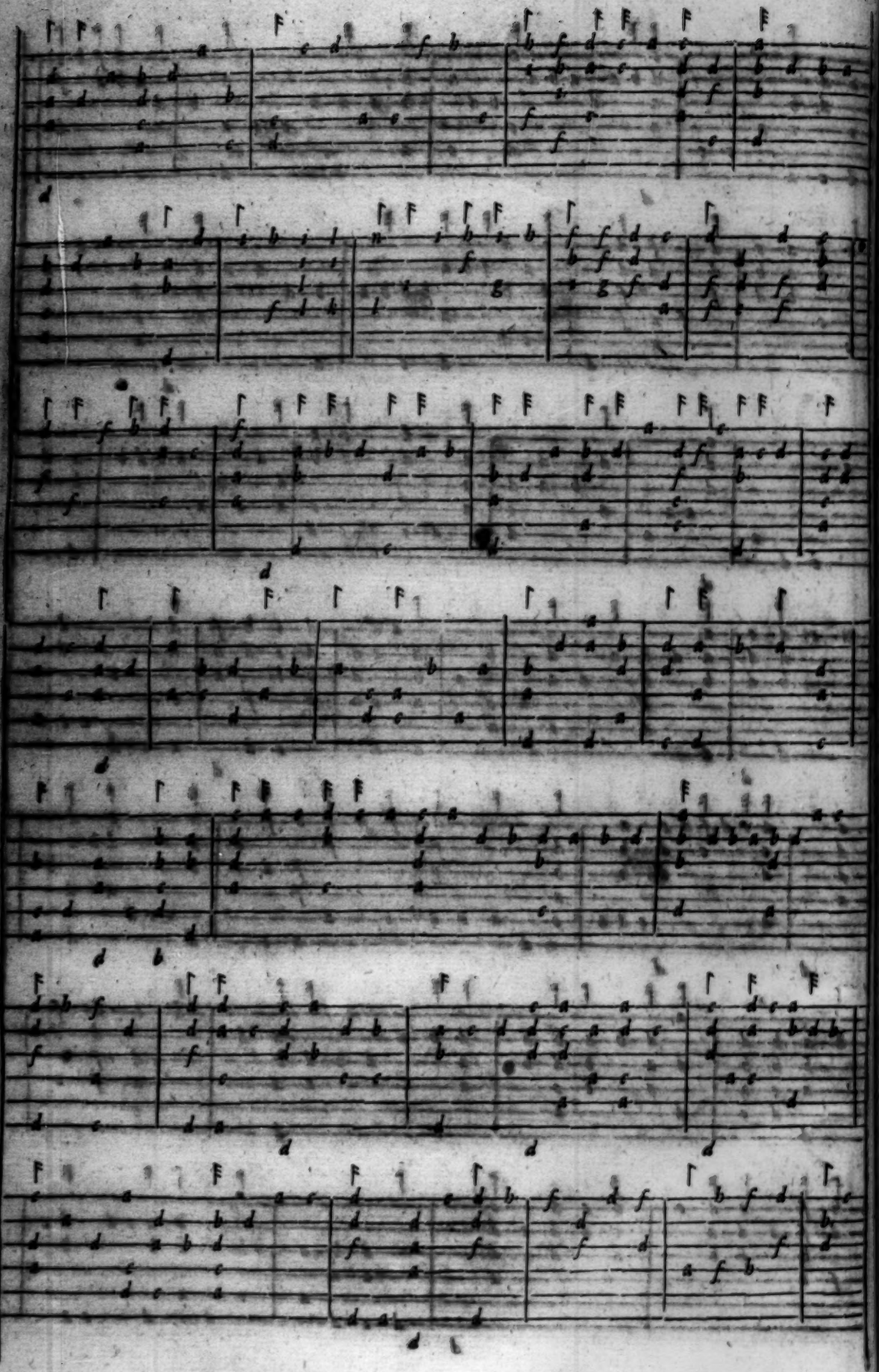


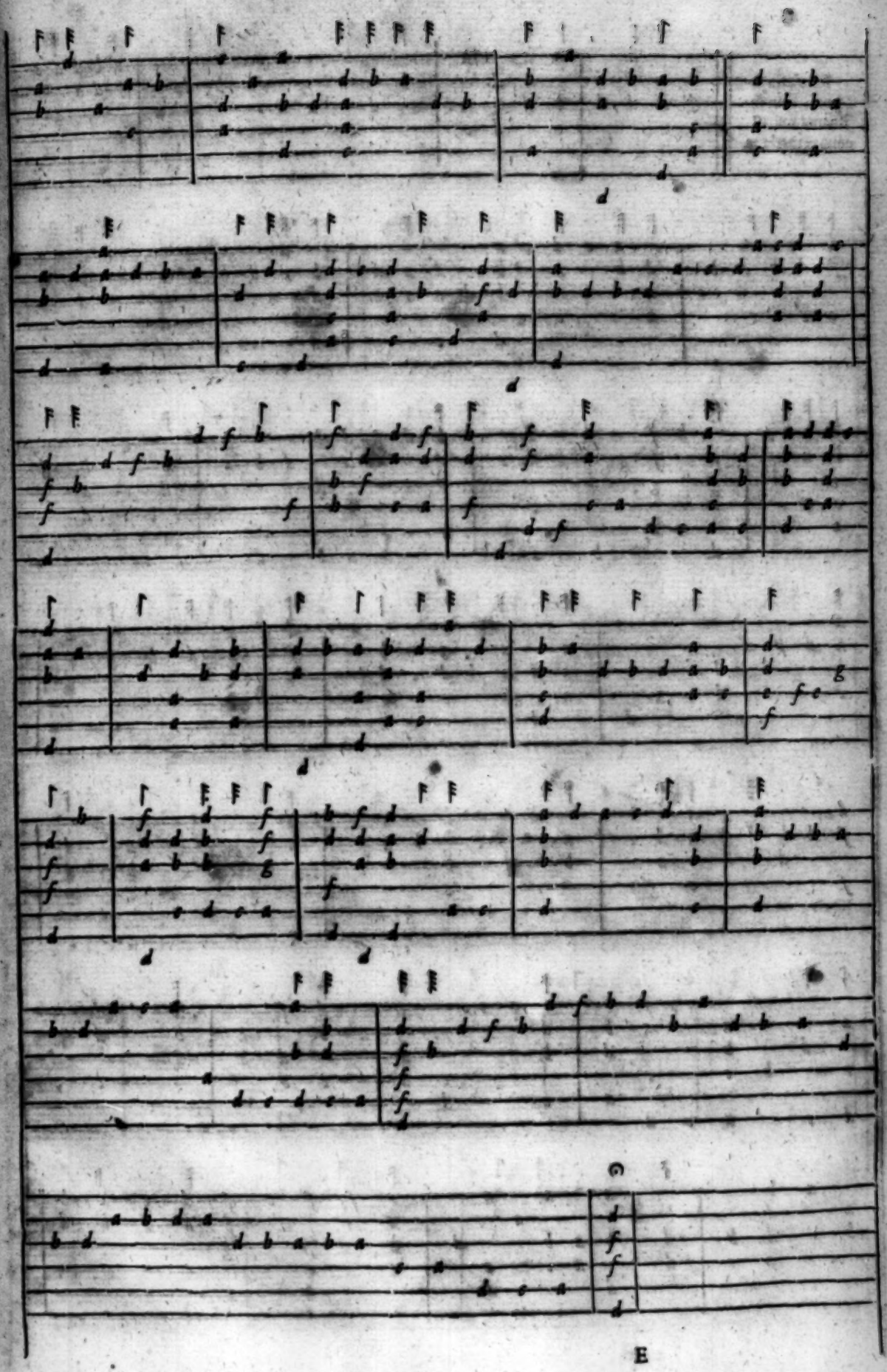


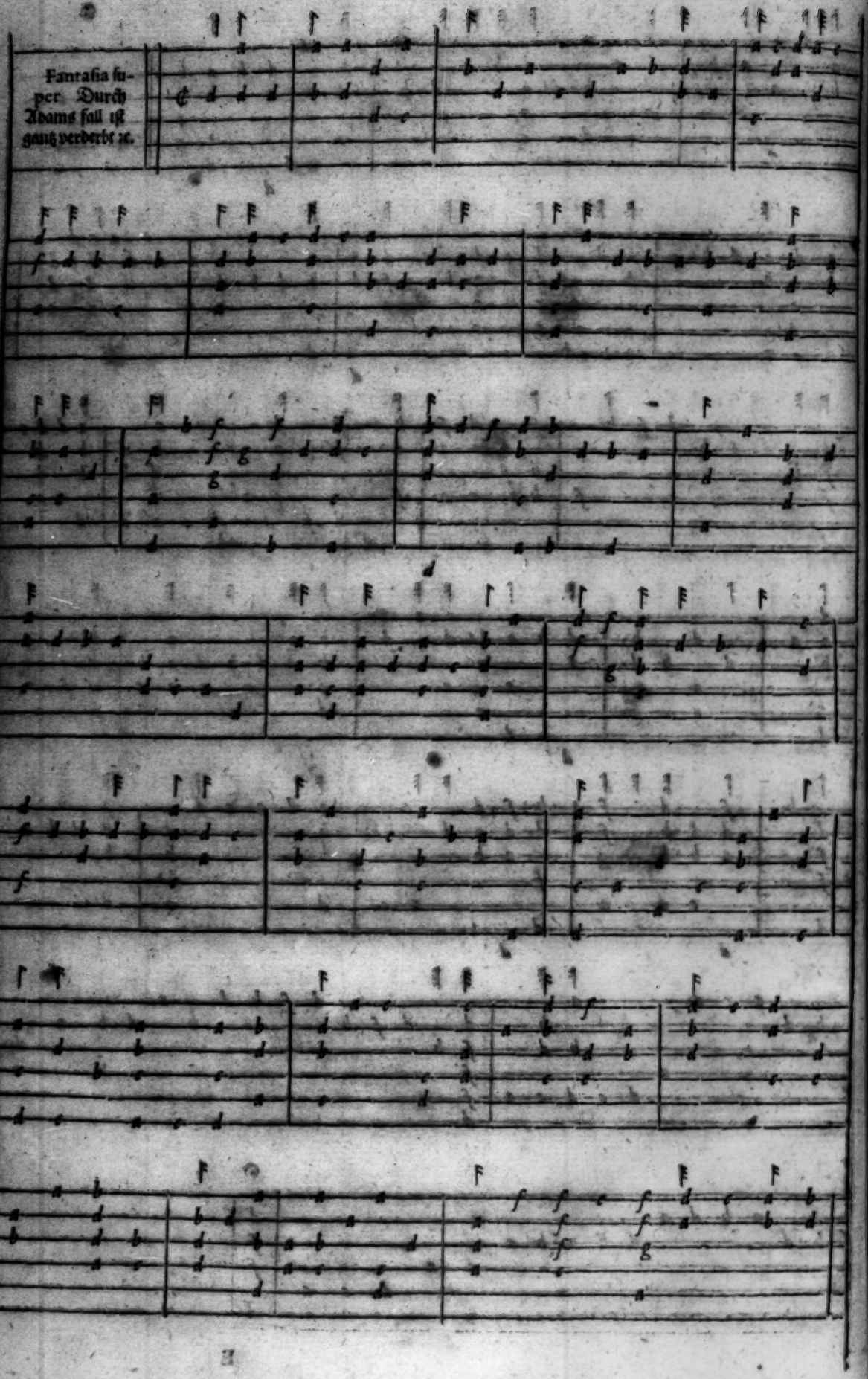


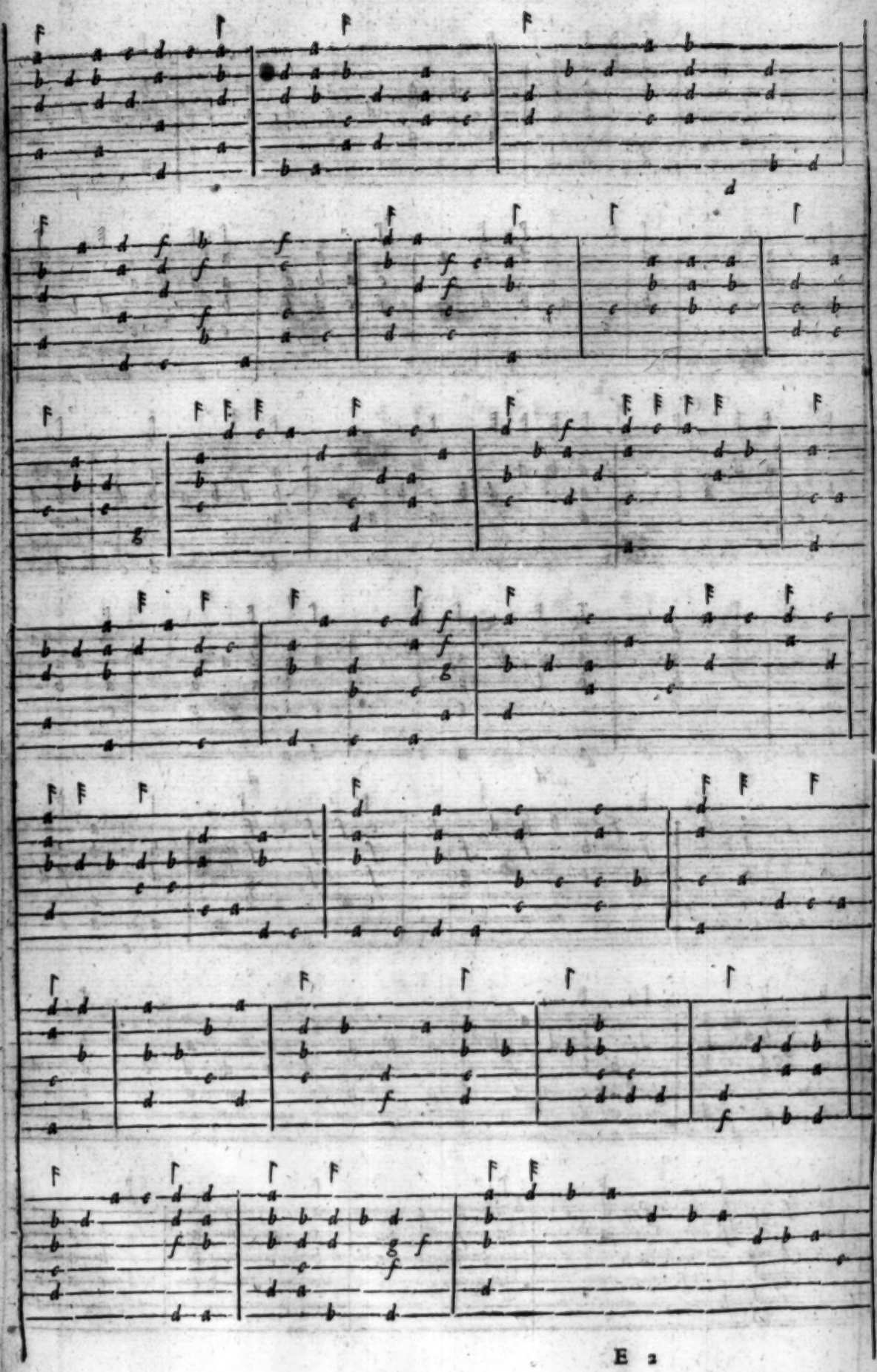

Fantasia super
Nu freut euch lie-
ben Christen ge-
mein ꝛc.

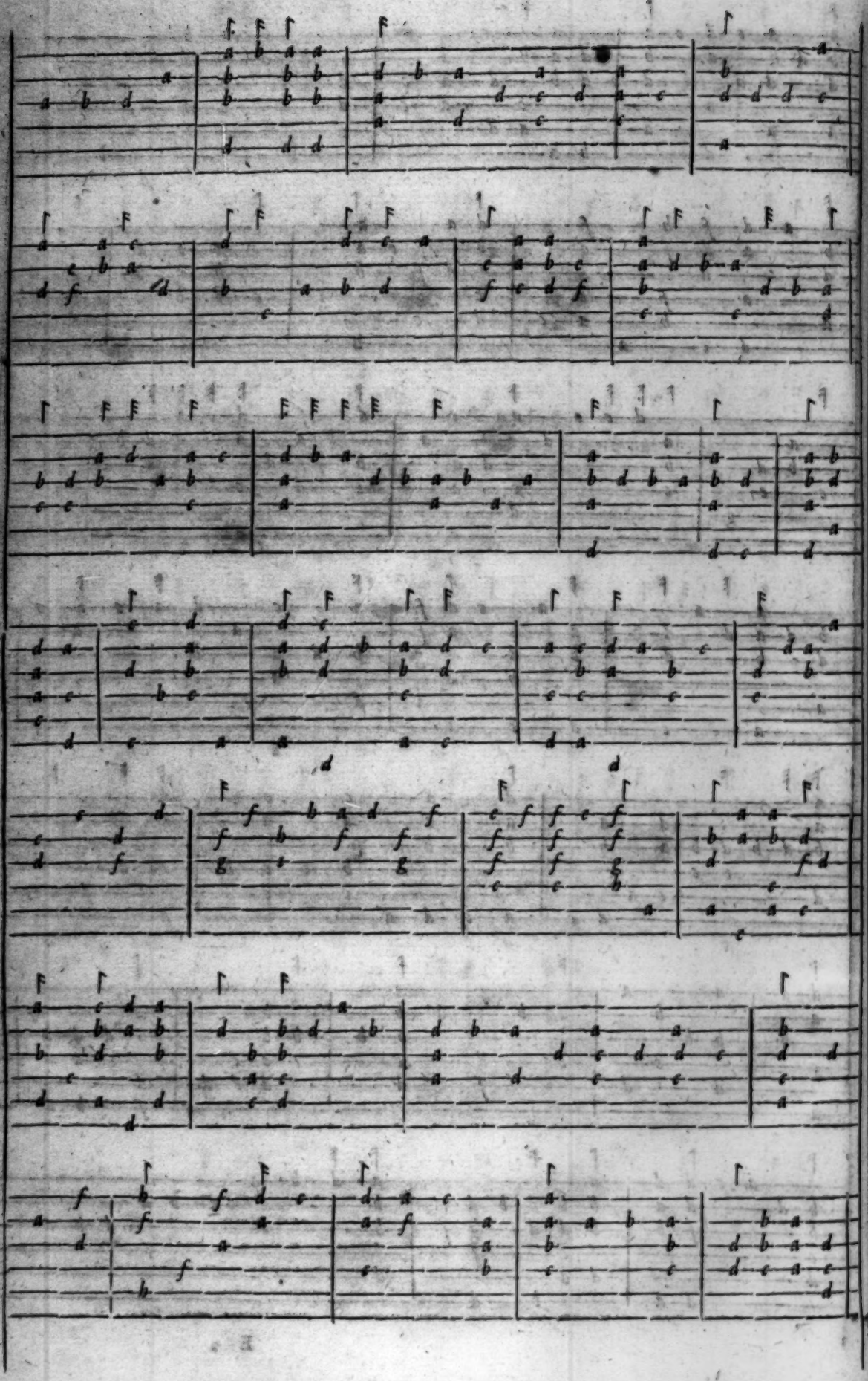


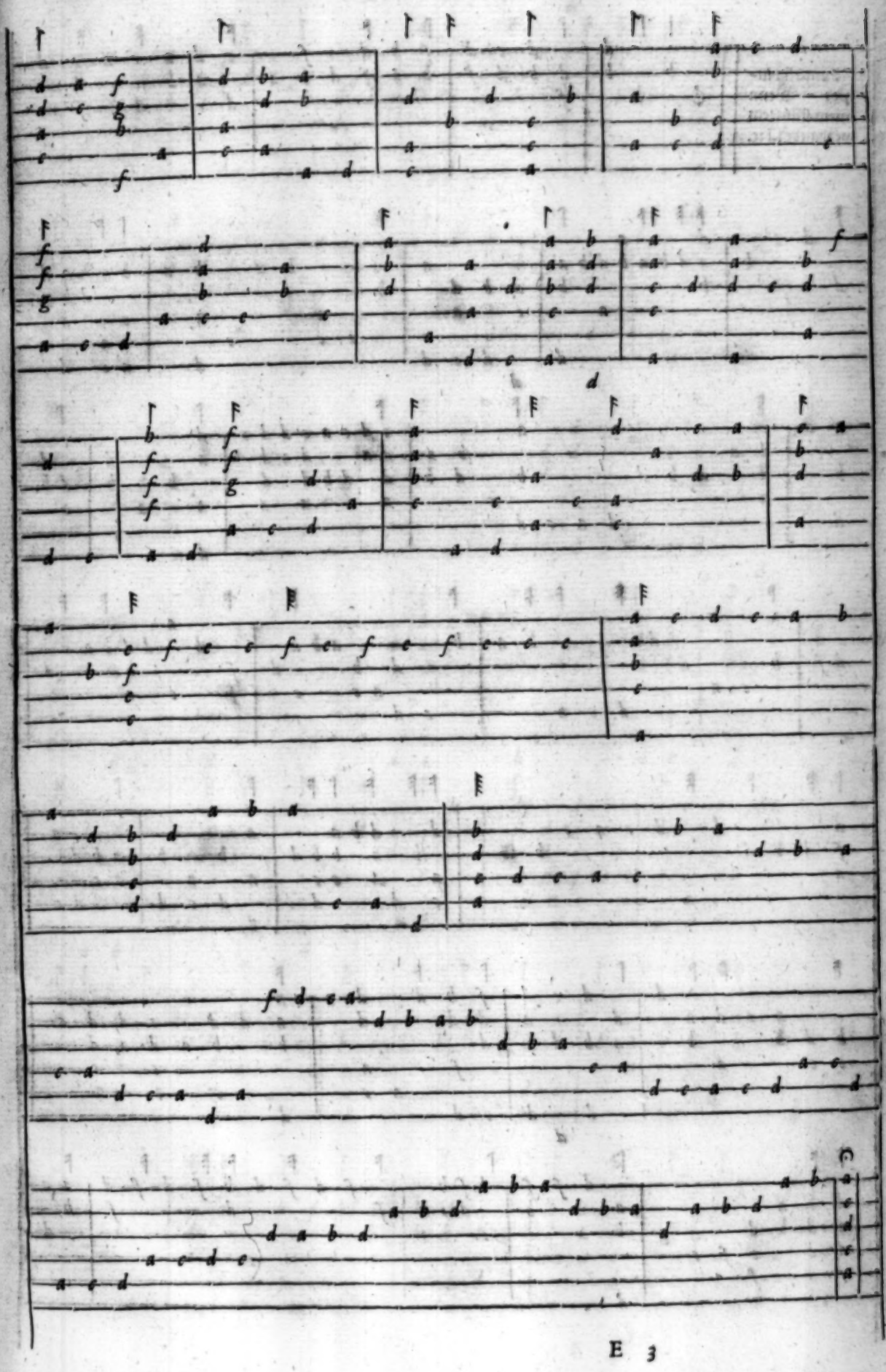


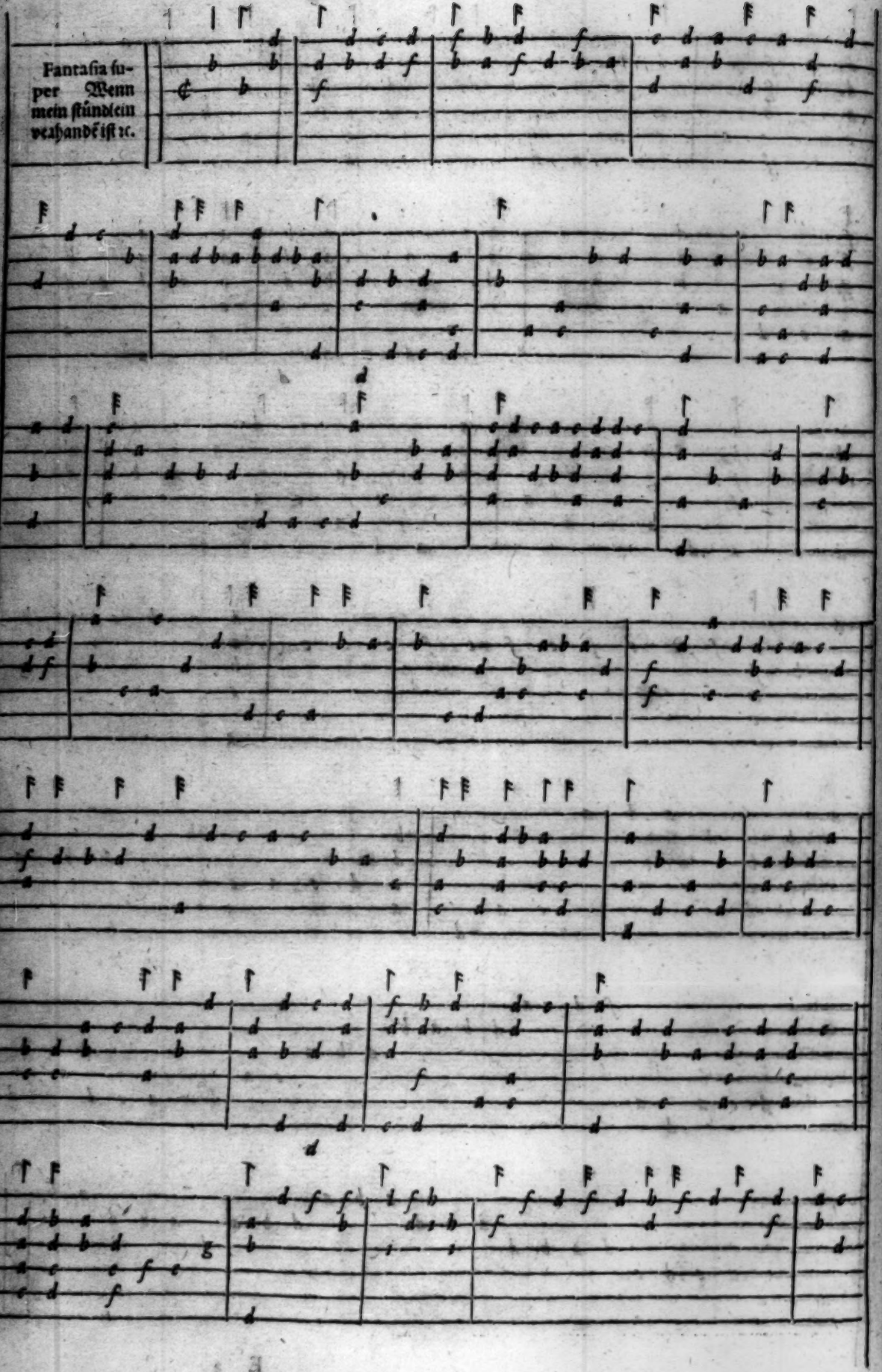



Fantasia super Durch Adams fall ist gantz verderbt ꝛc.





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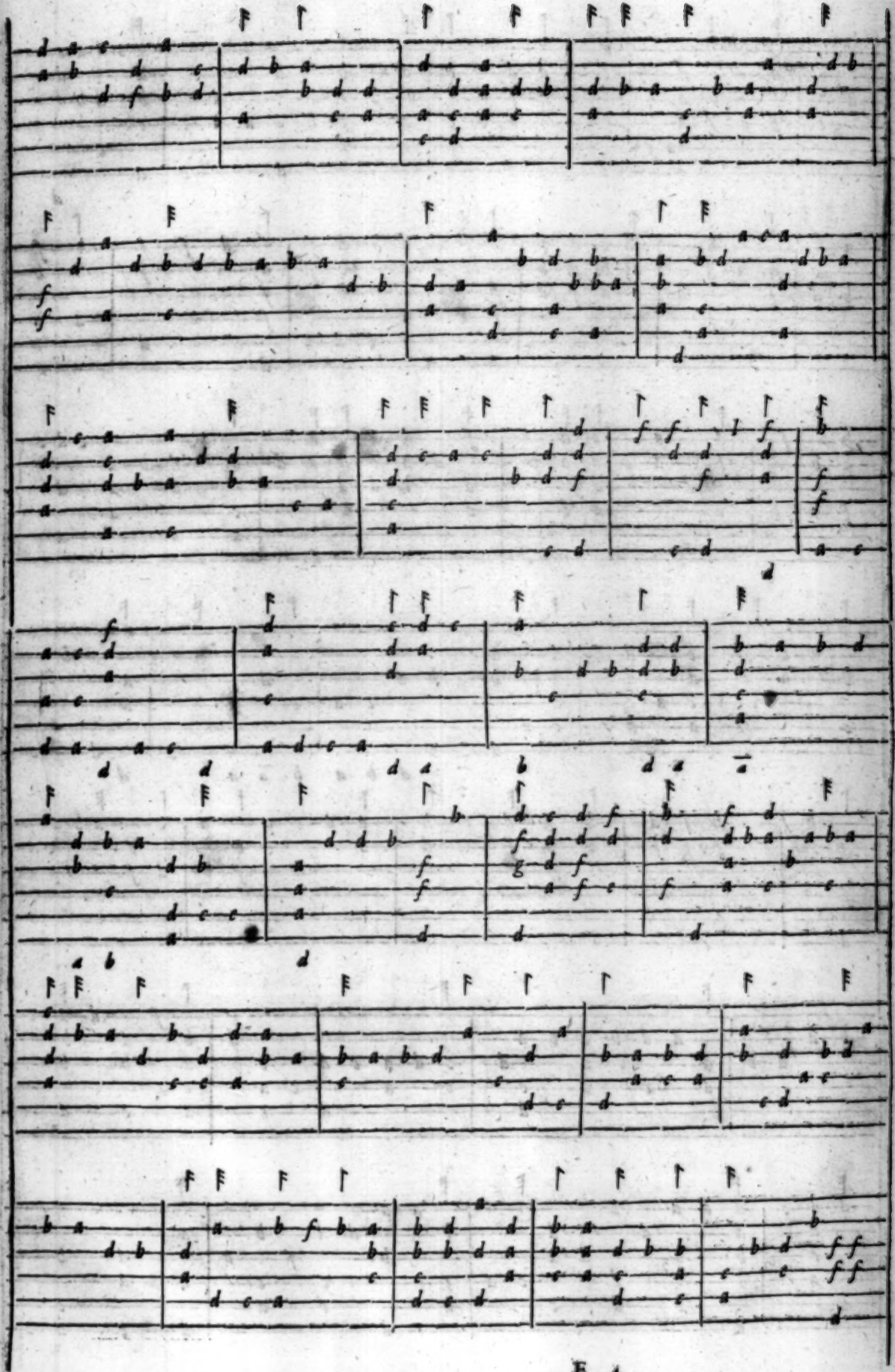

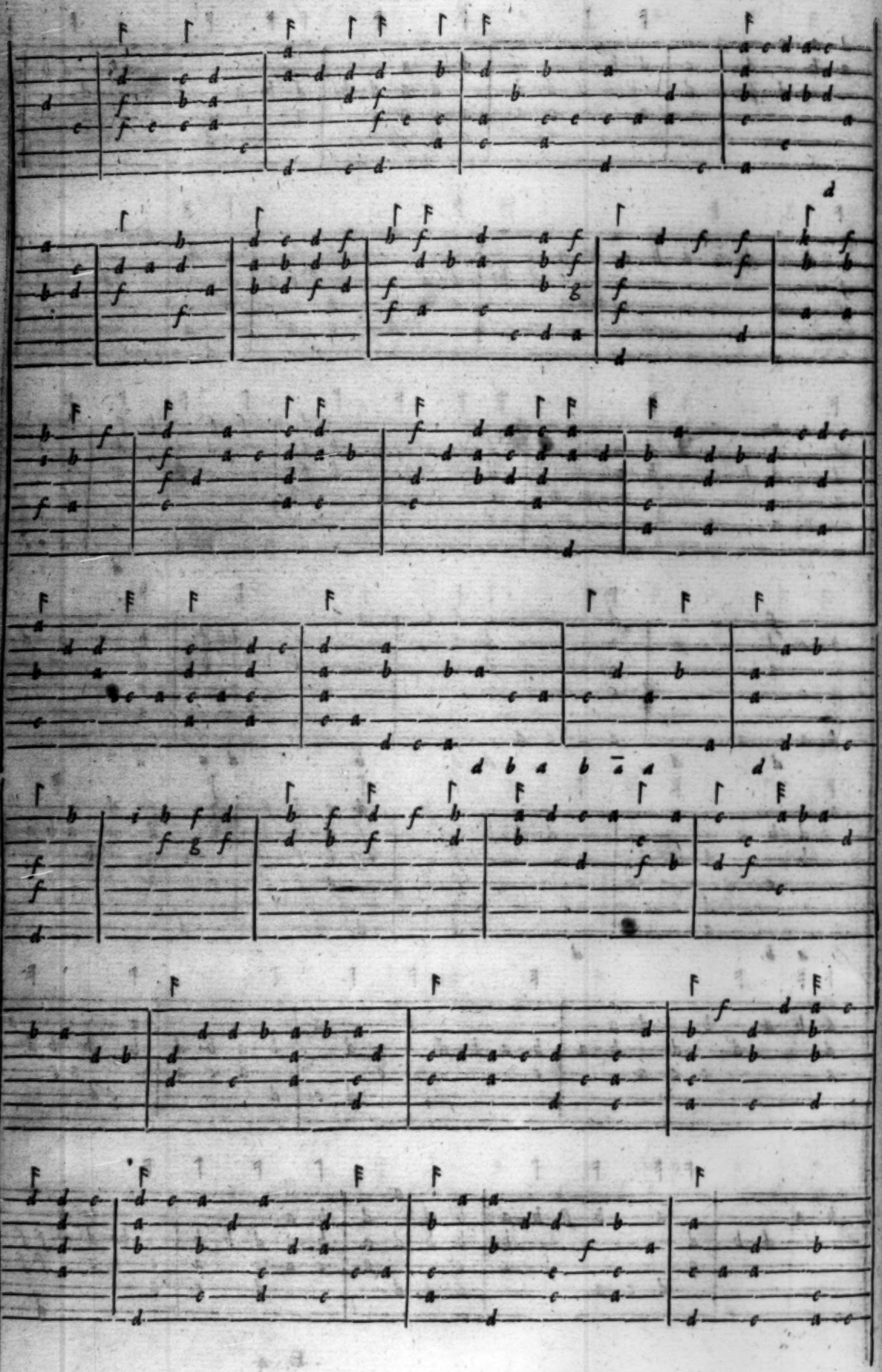

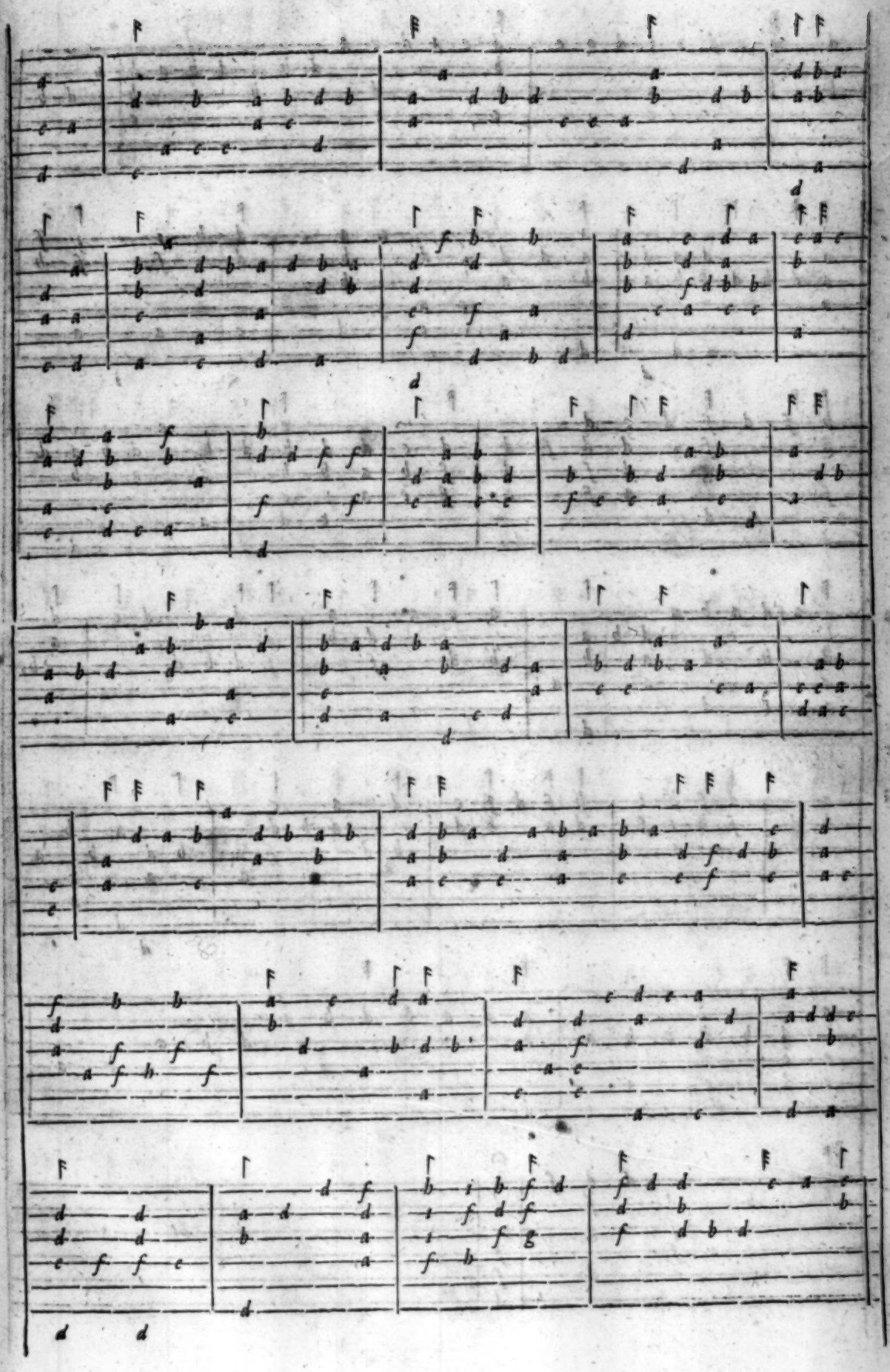

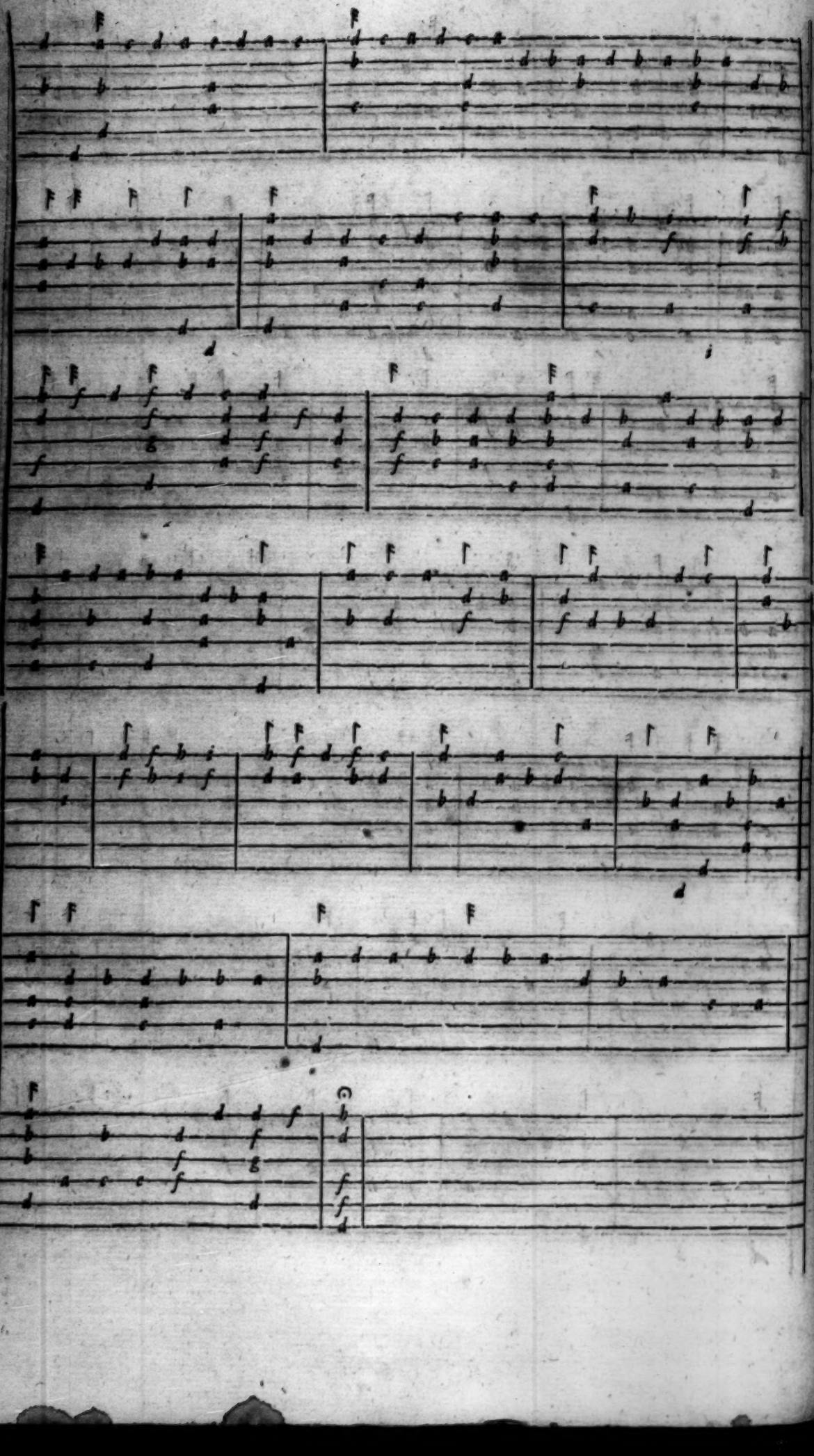

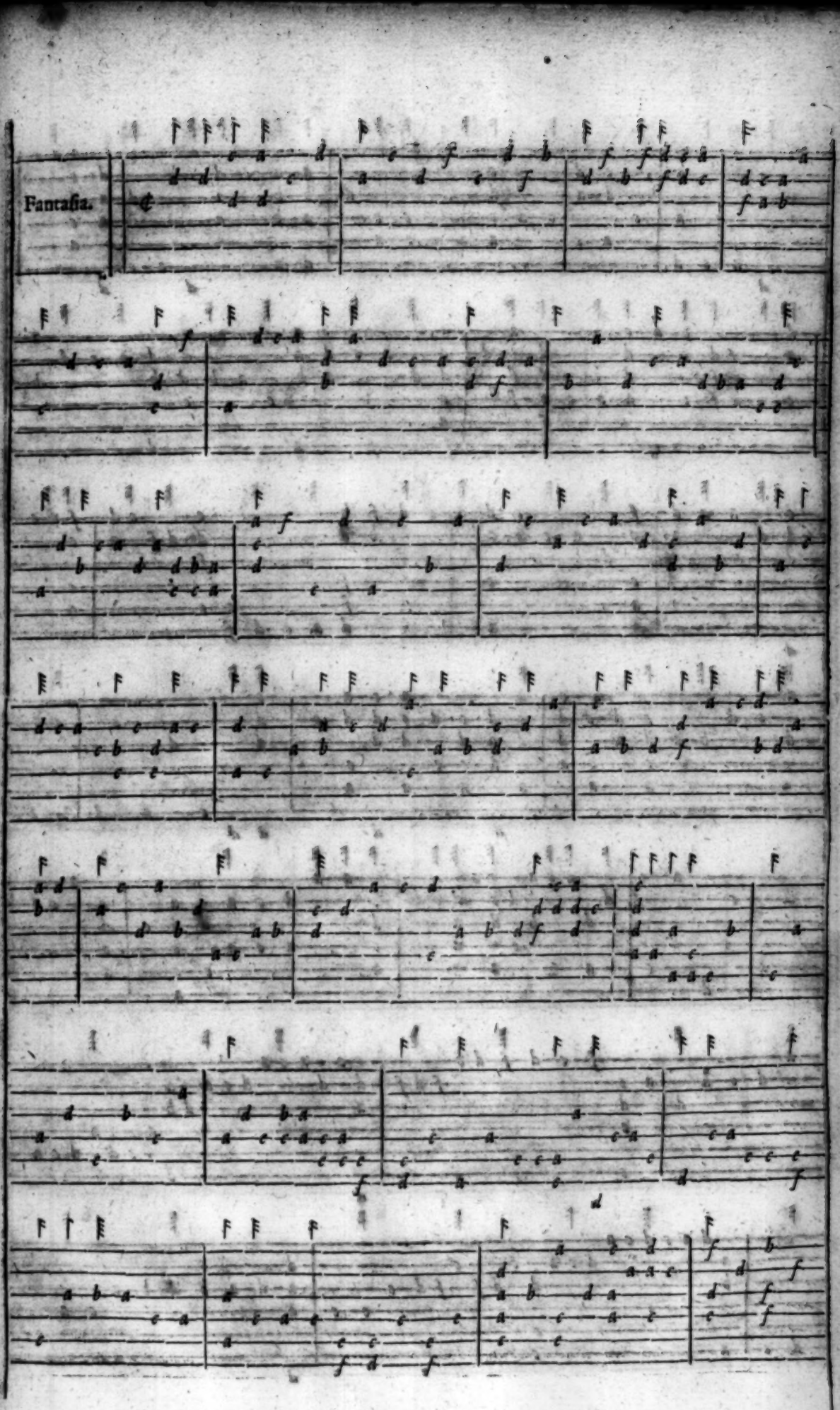
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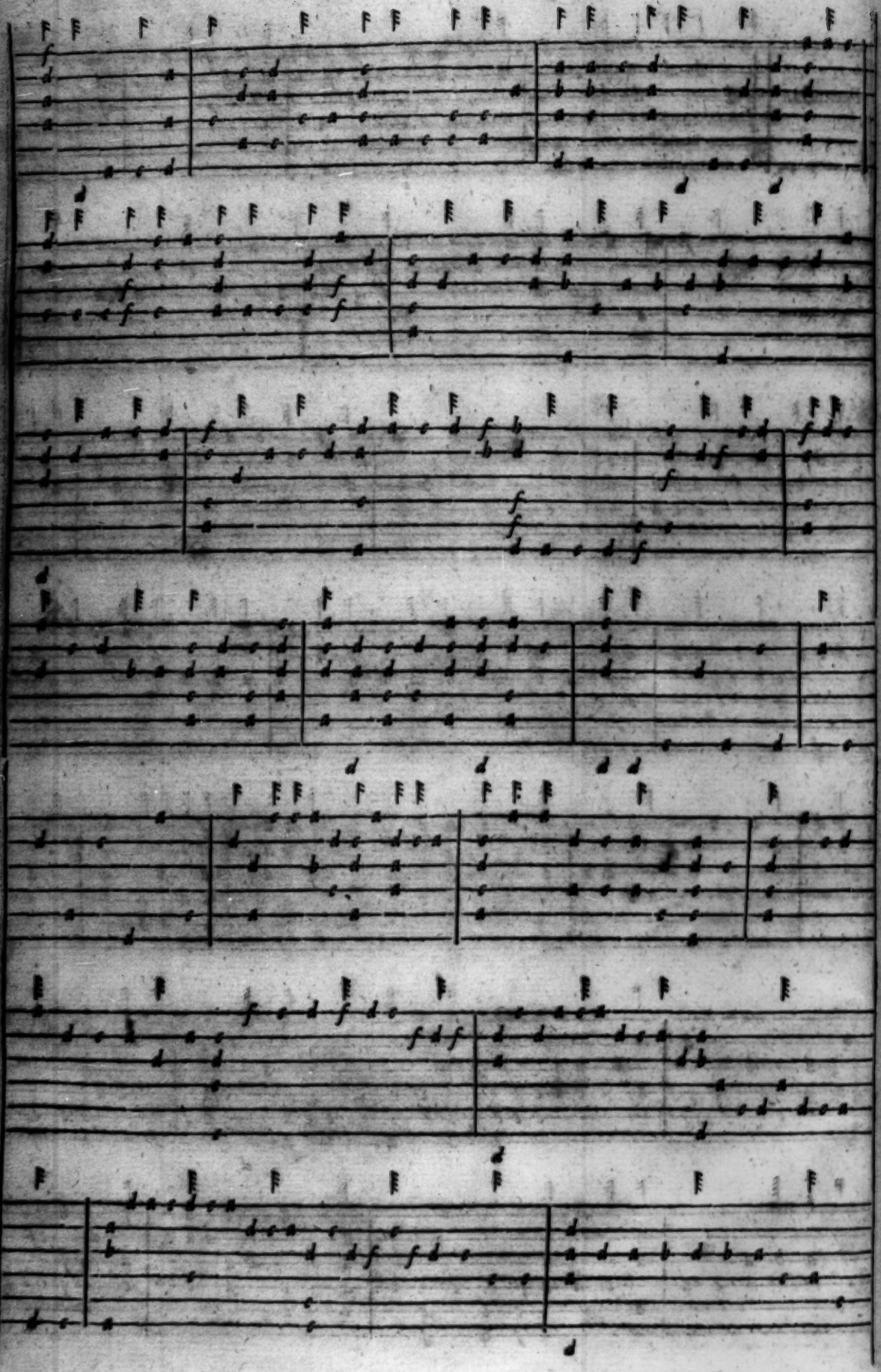

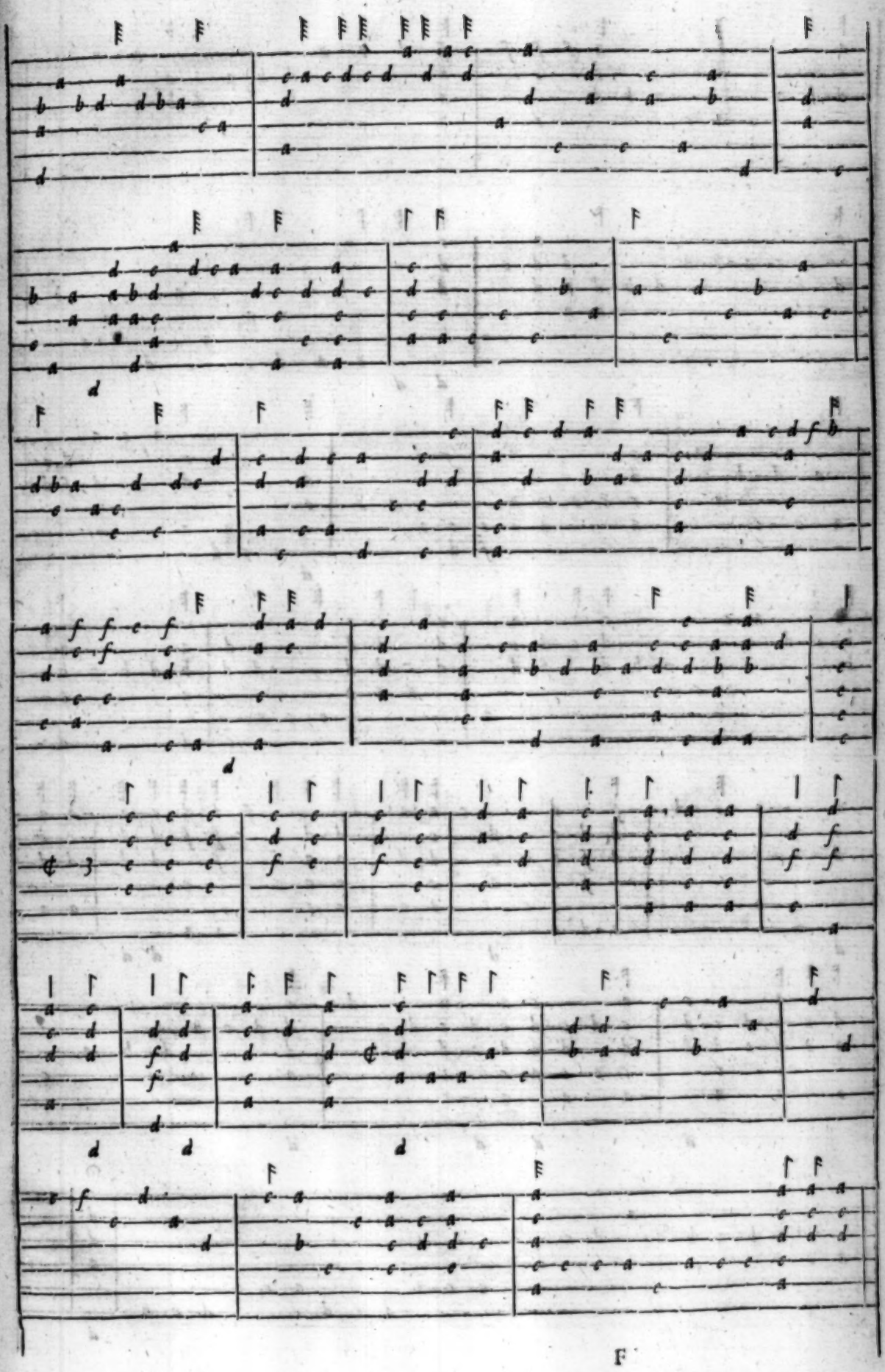

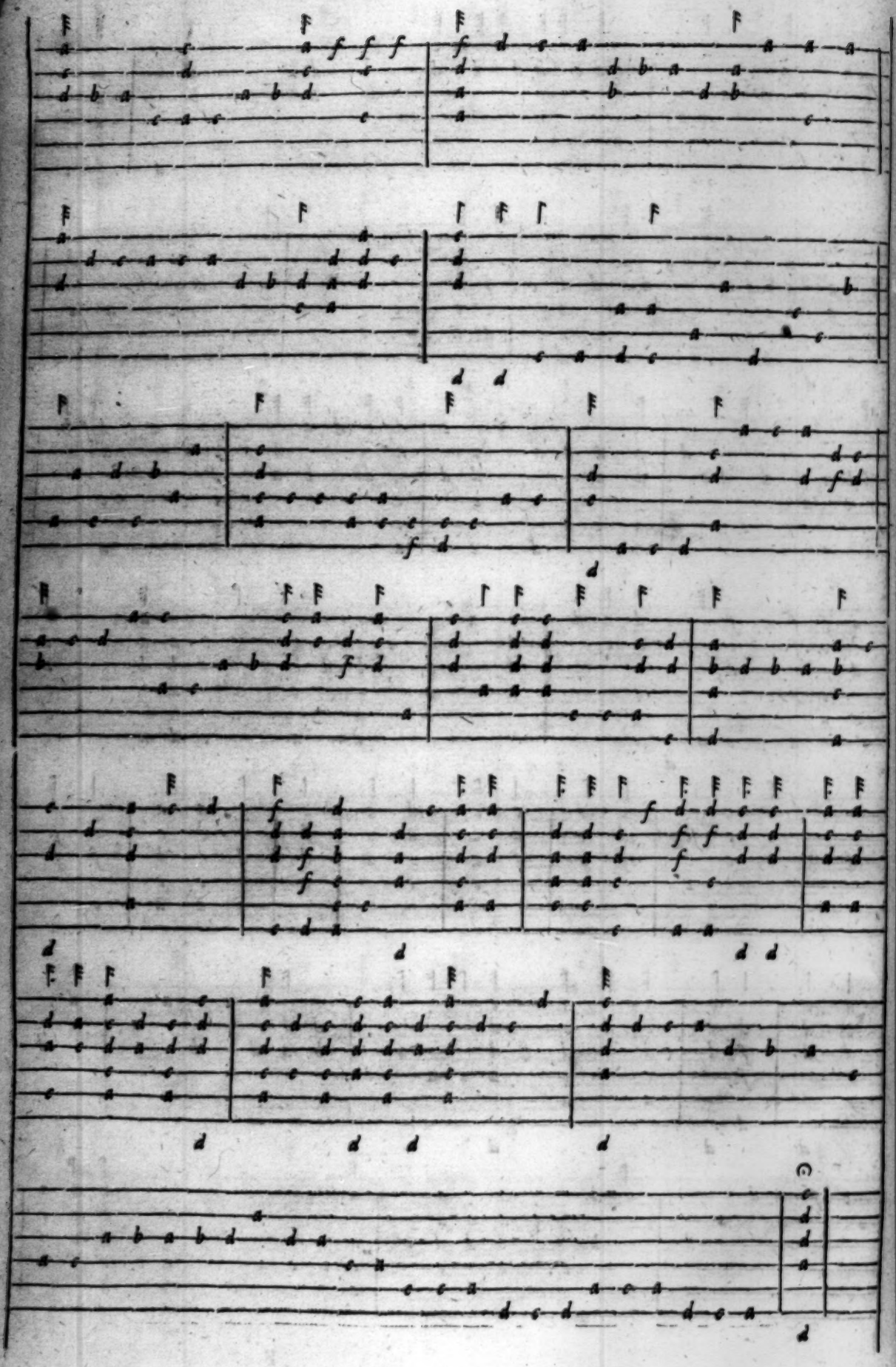

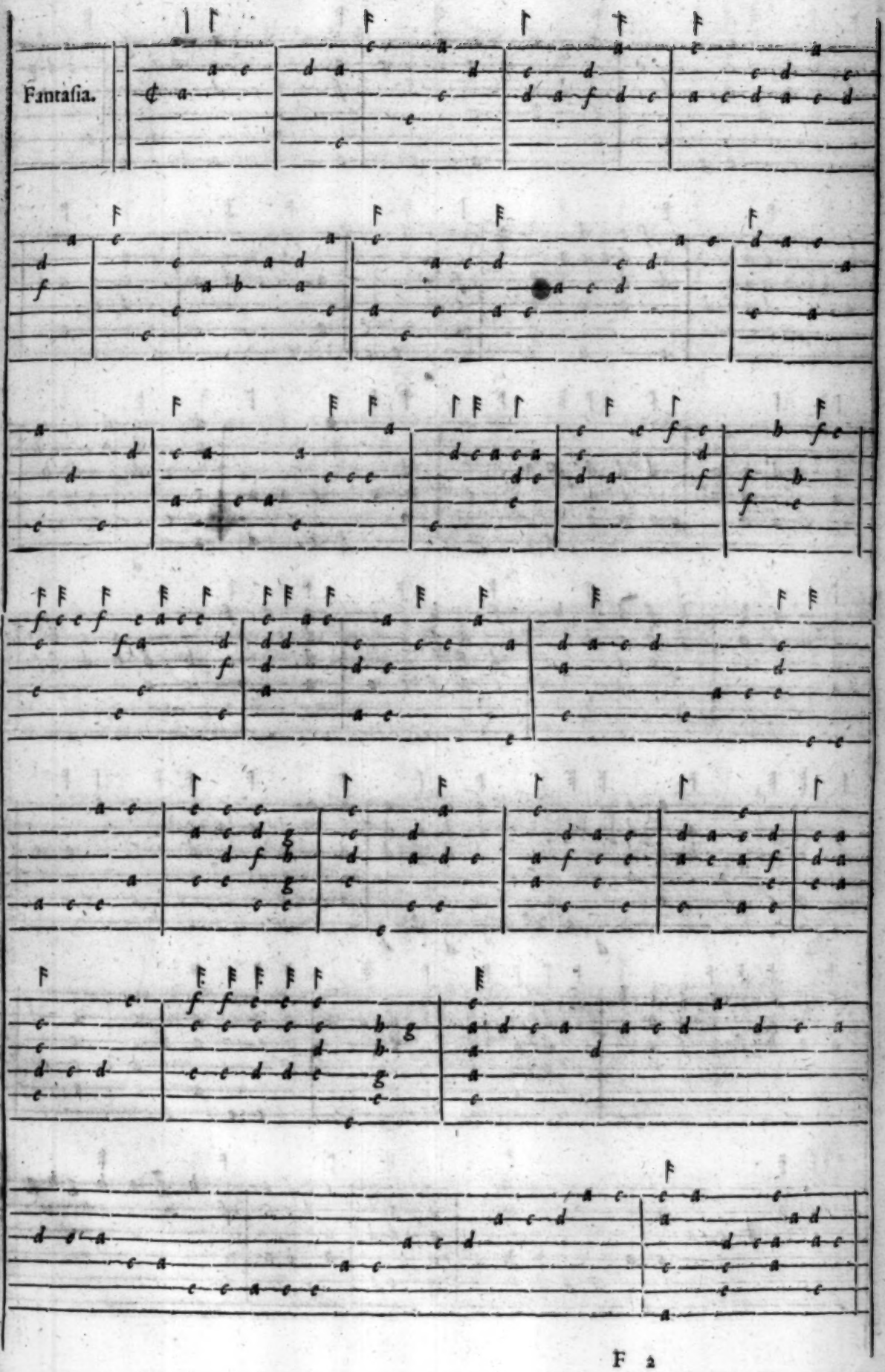
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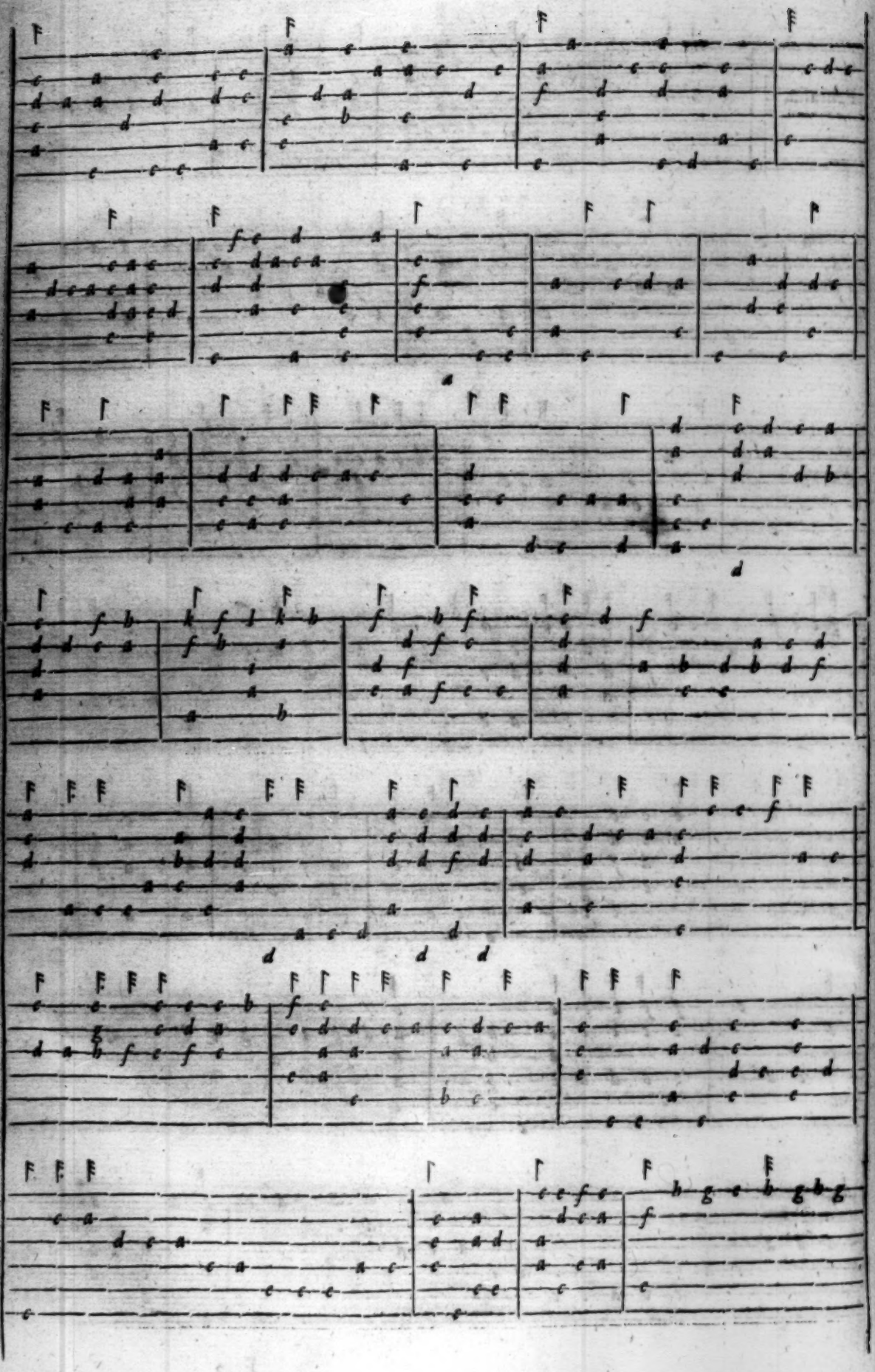

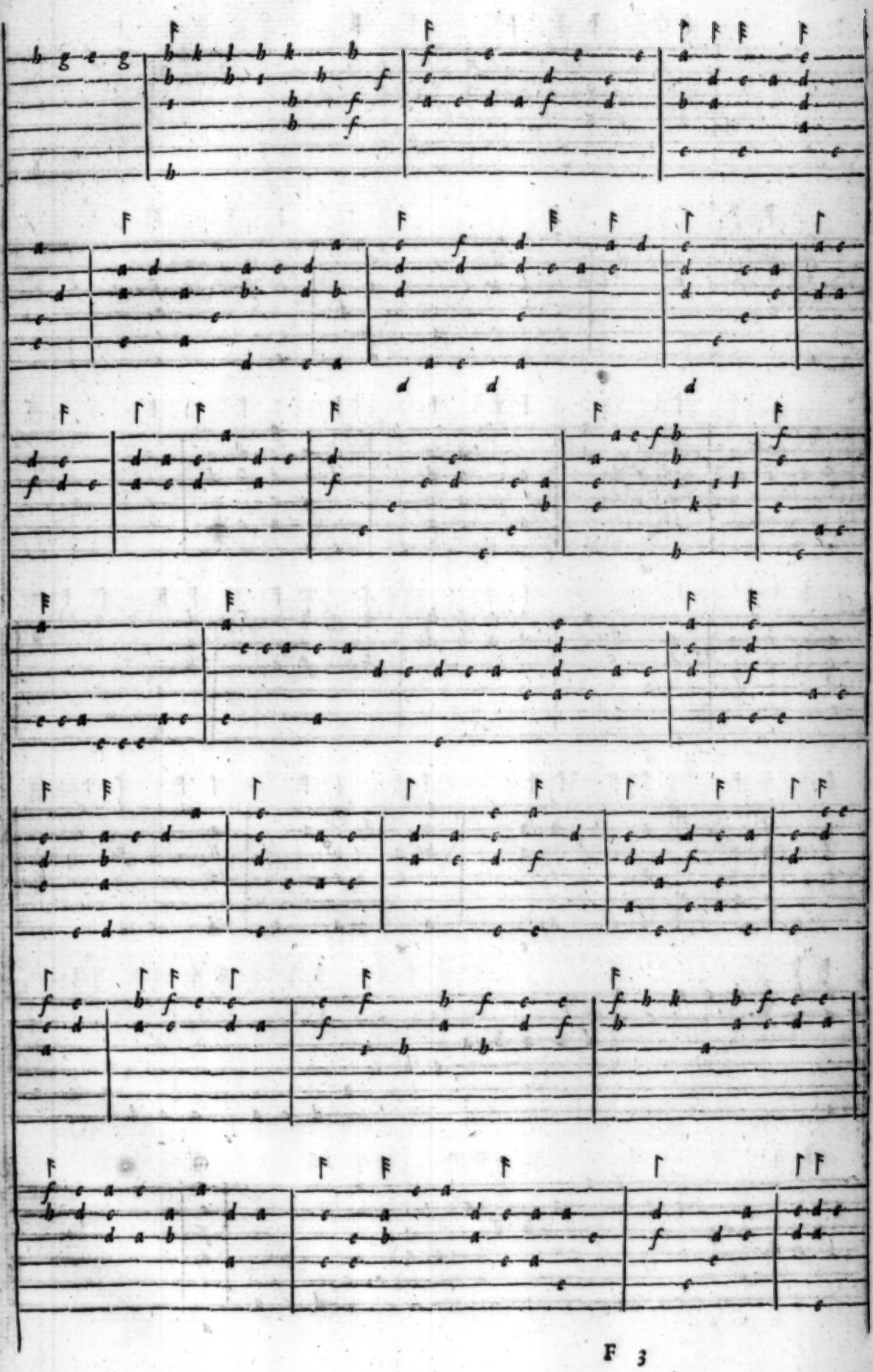

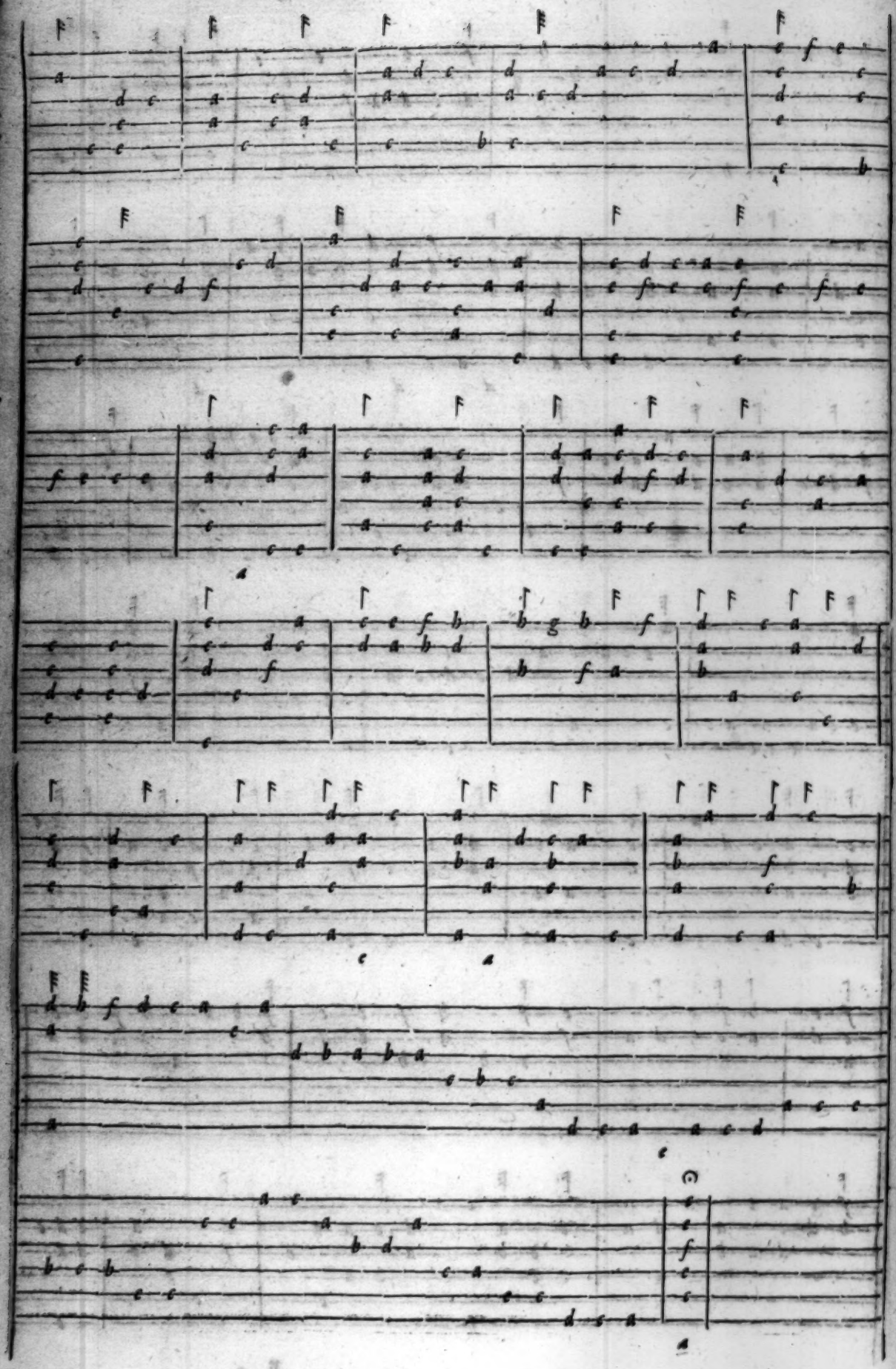

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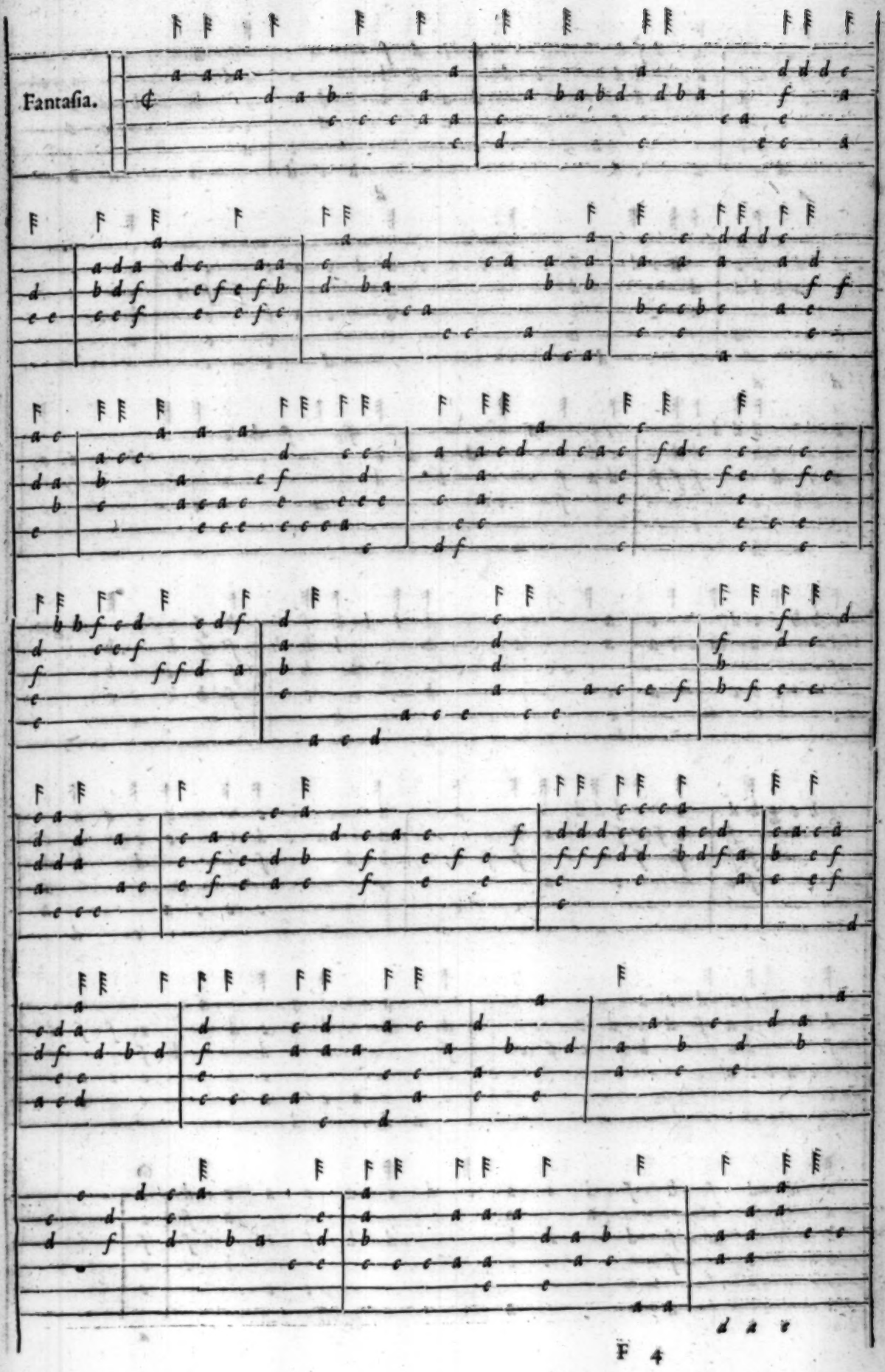

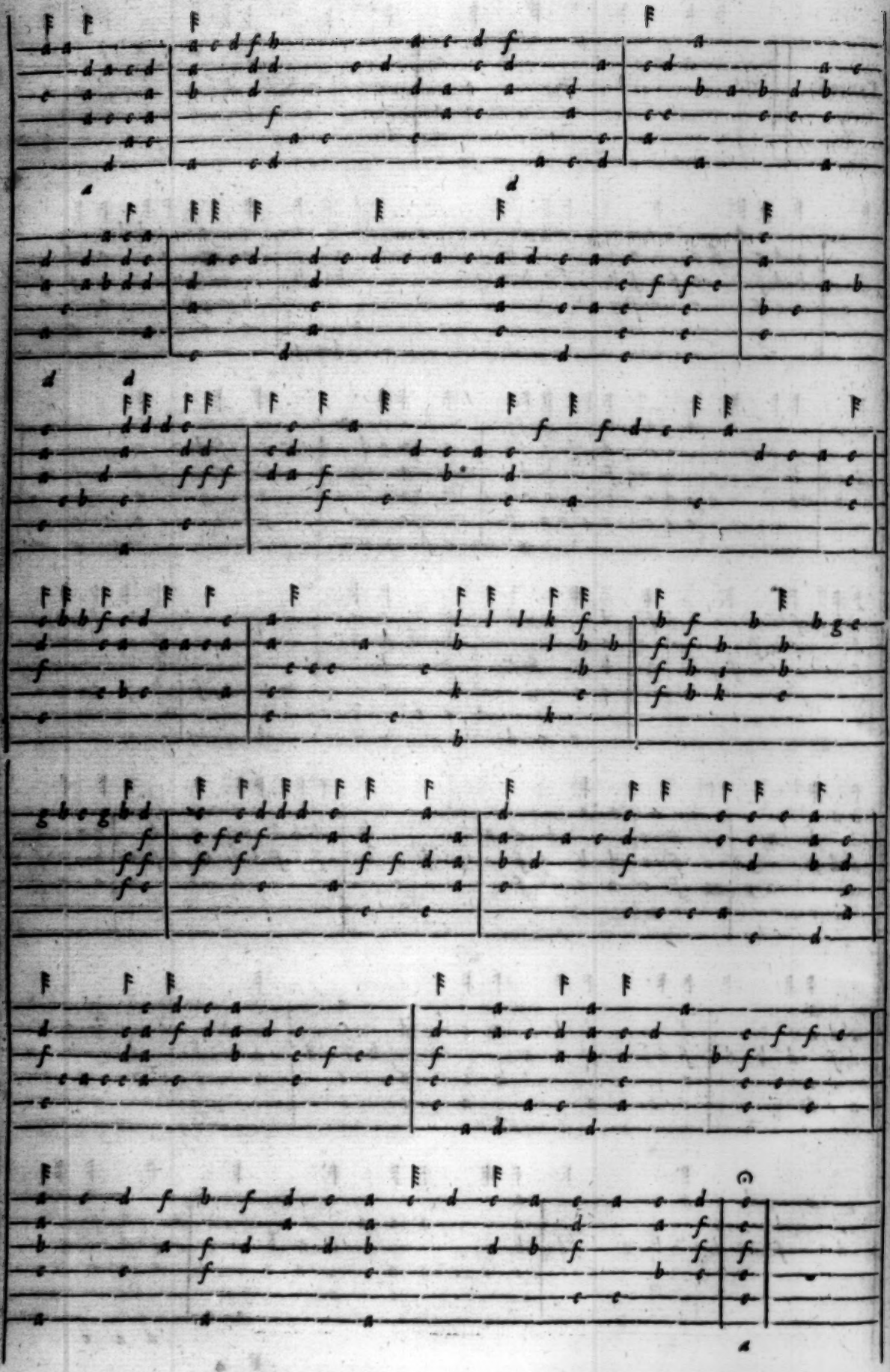

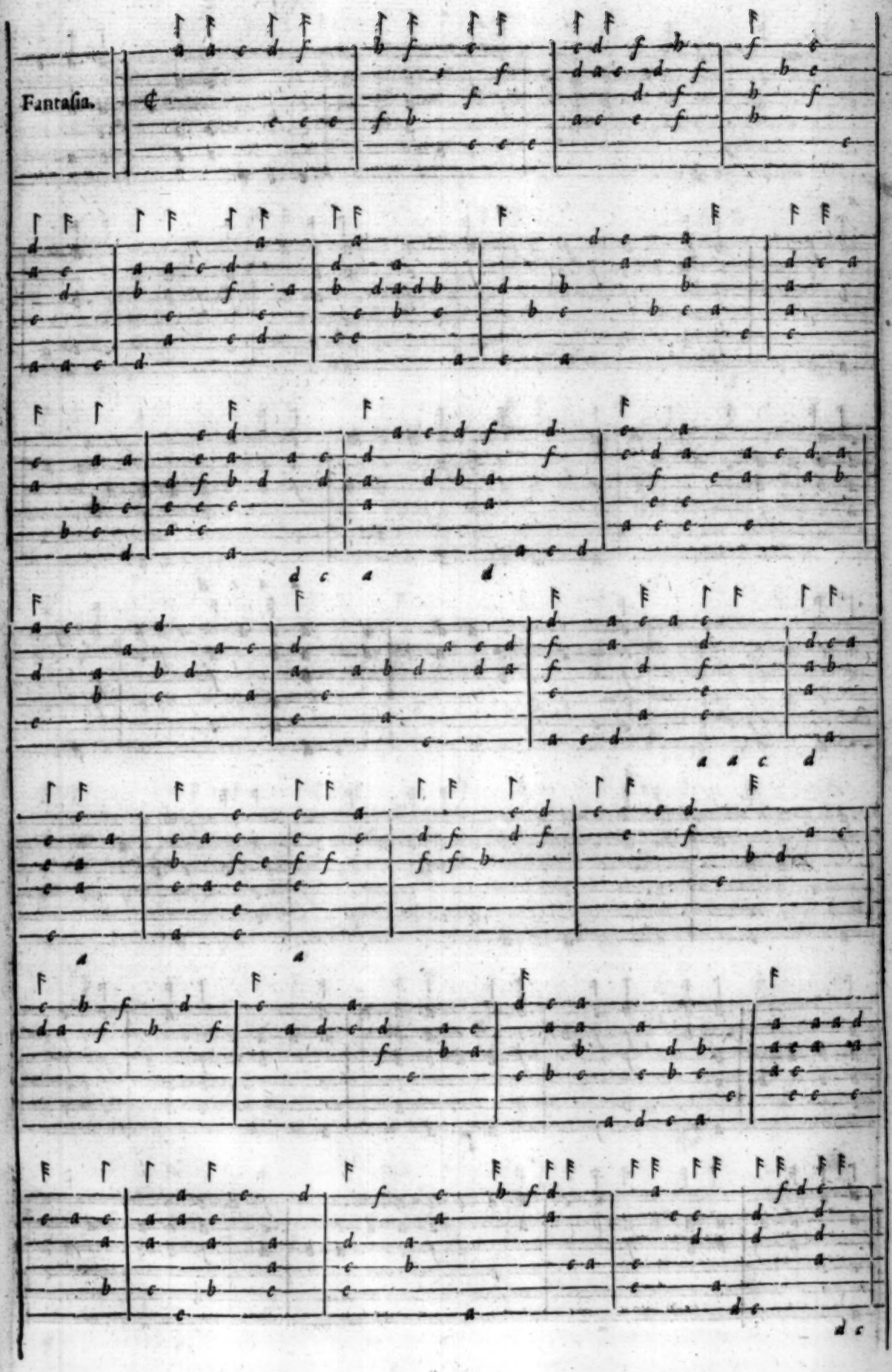
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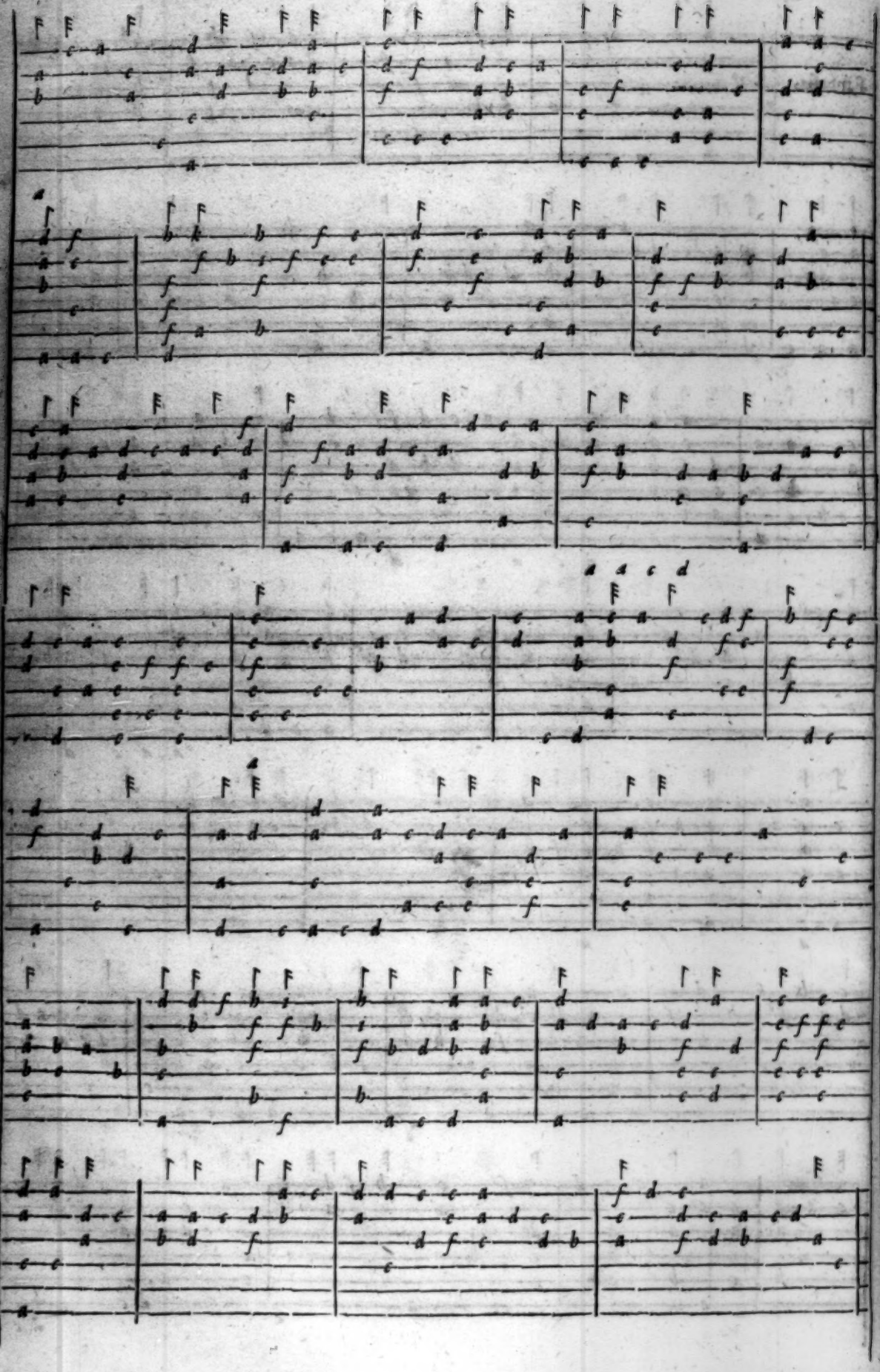
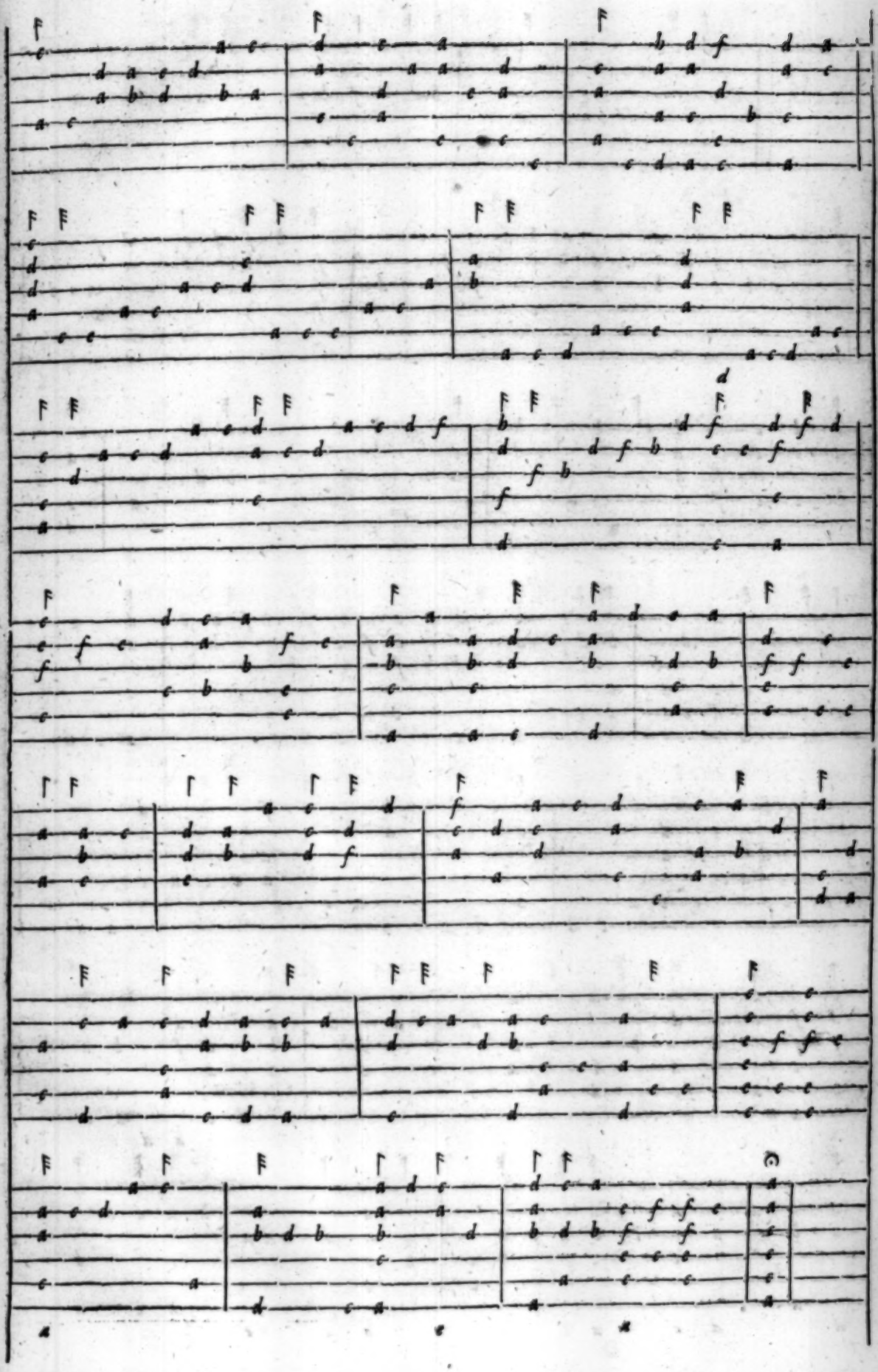
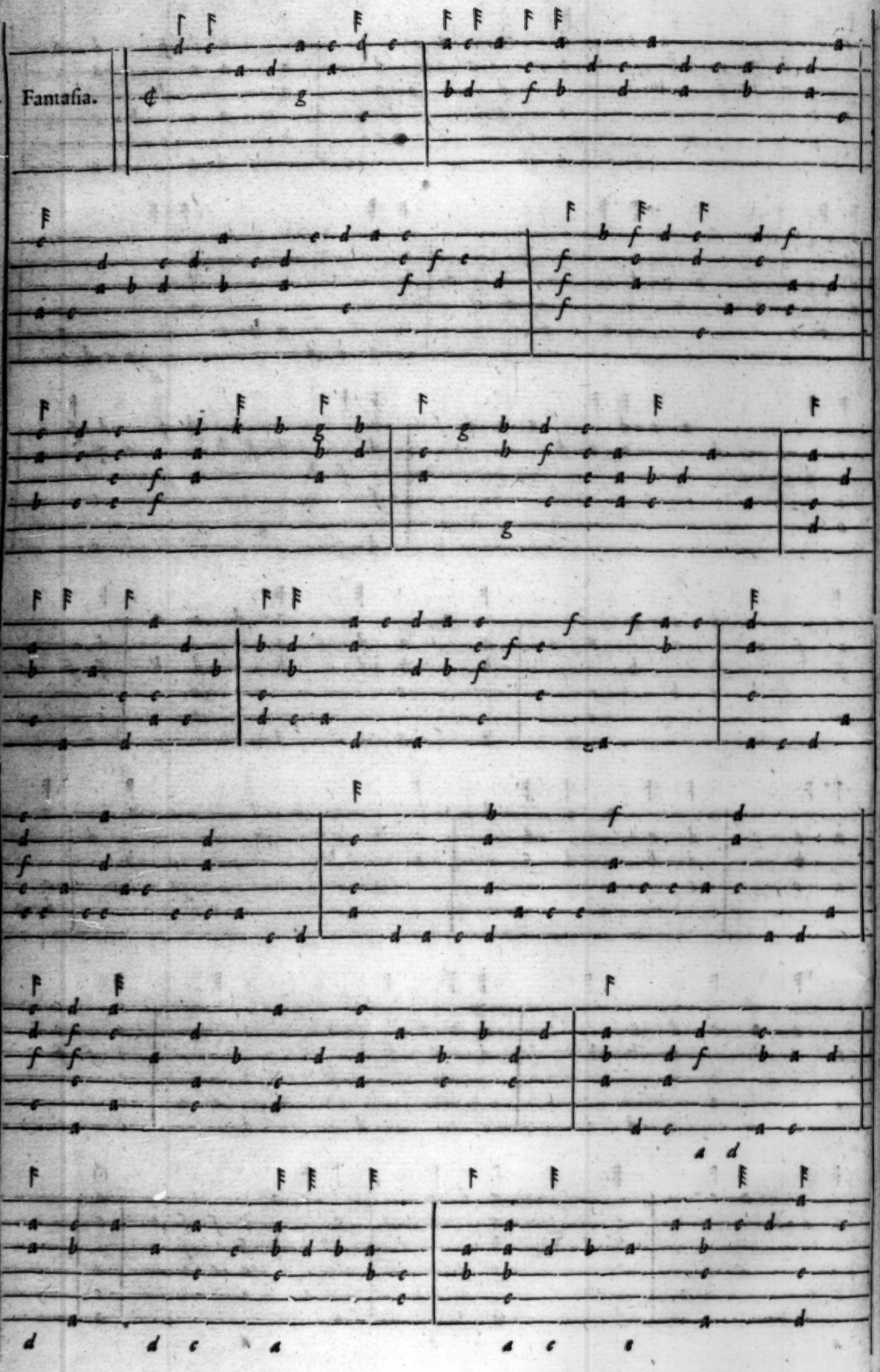
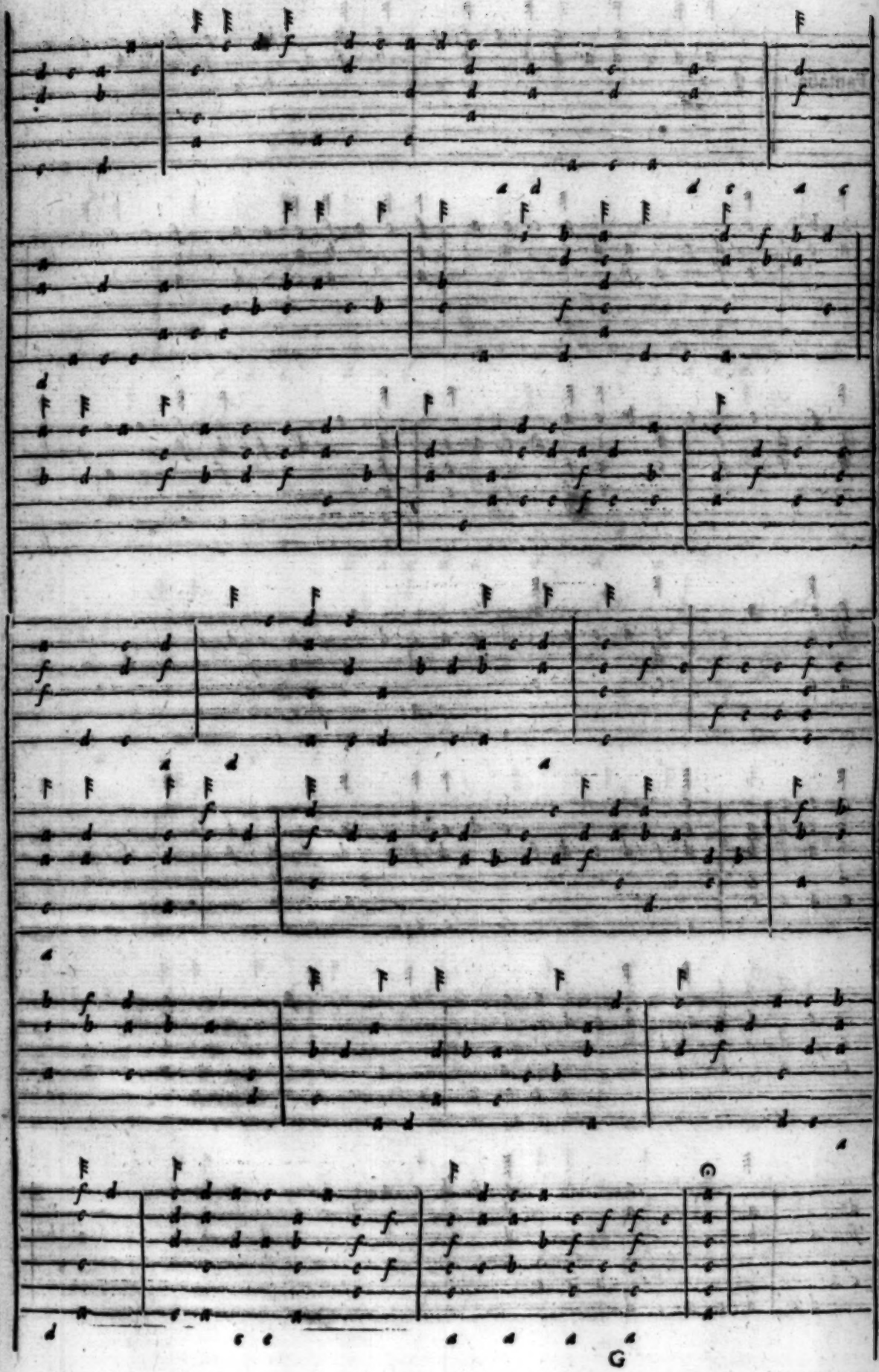
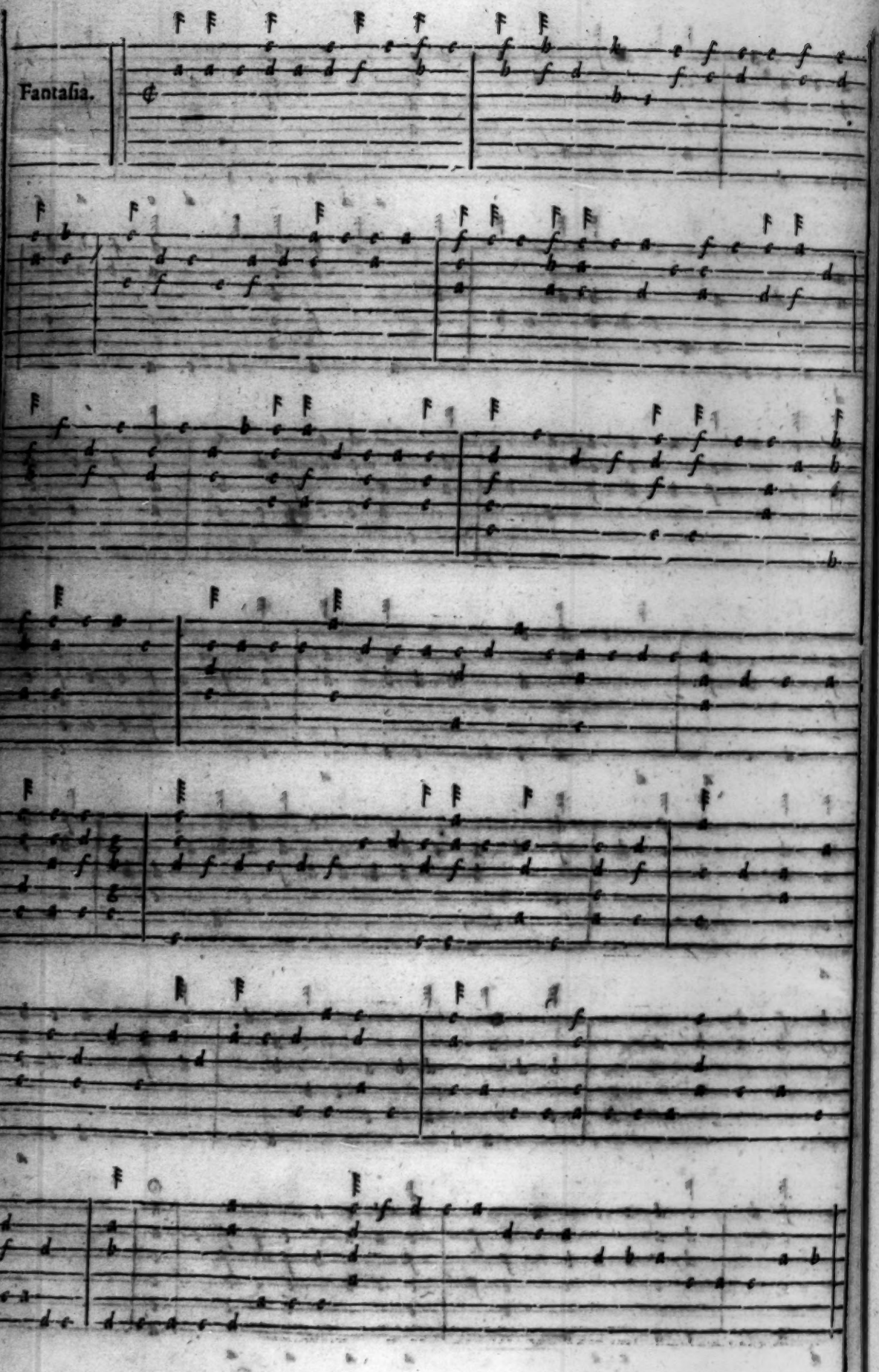
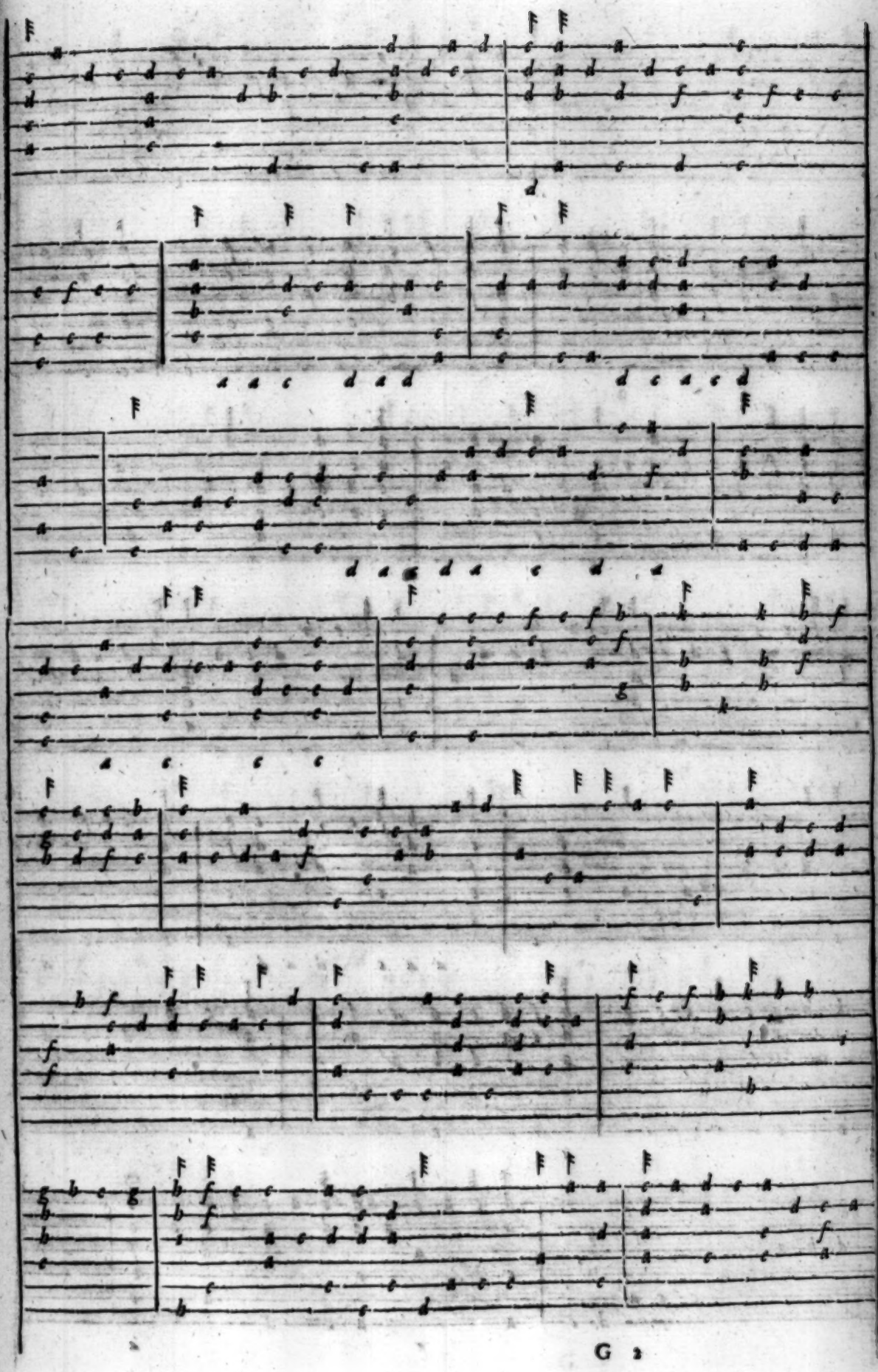


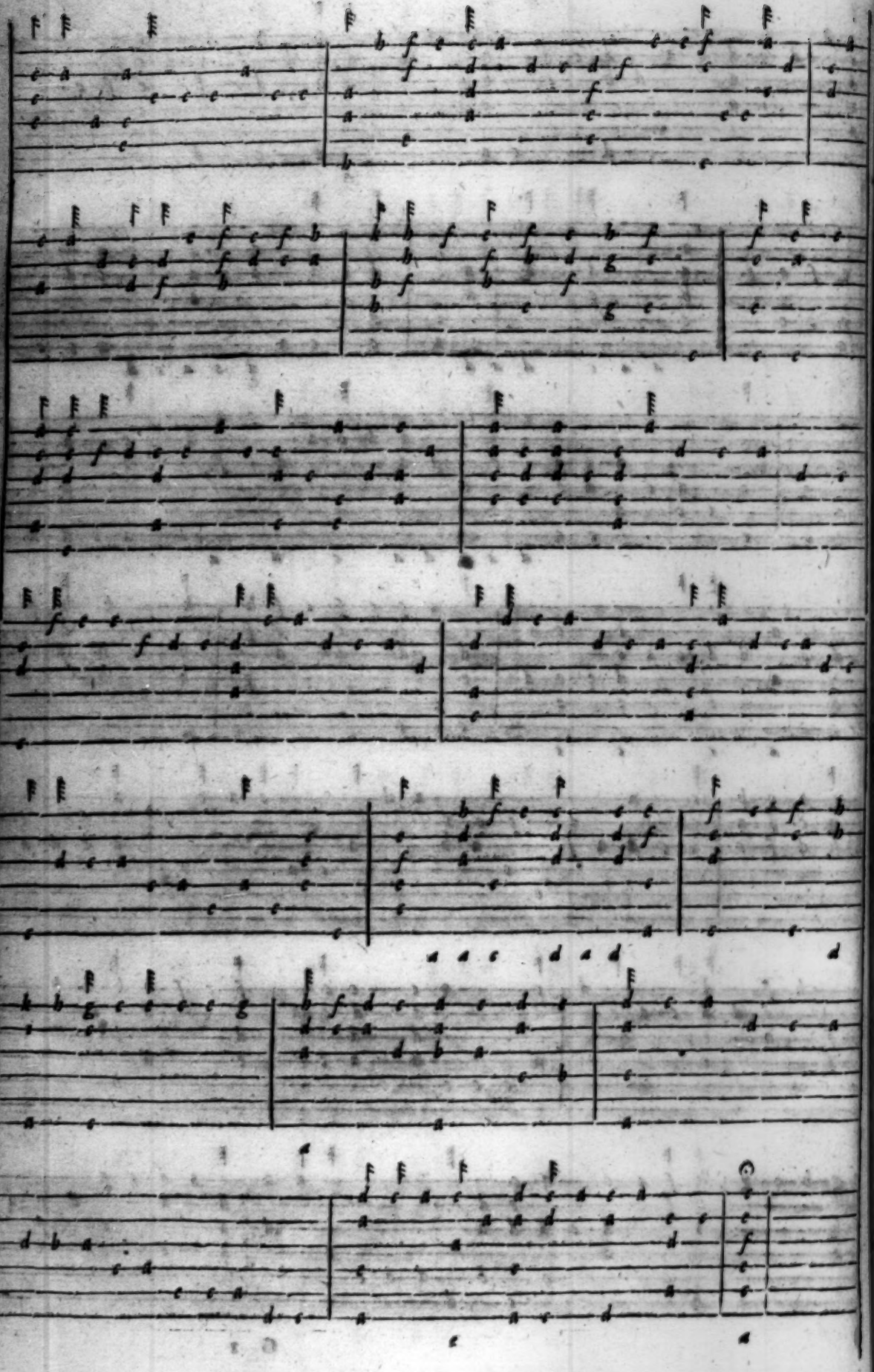


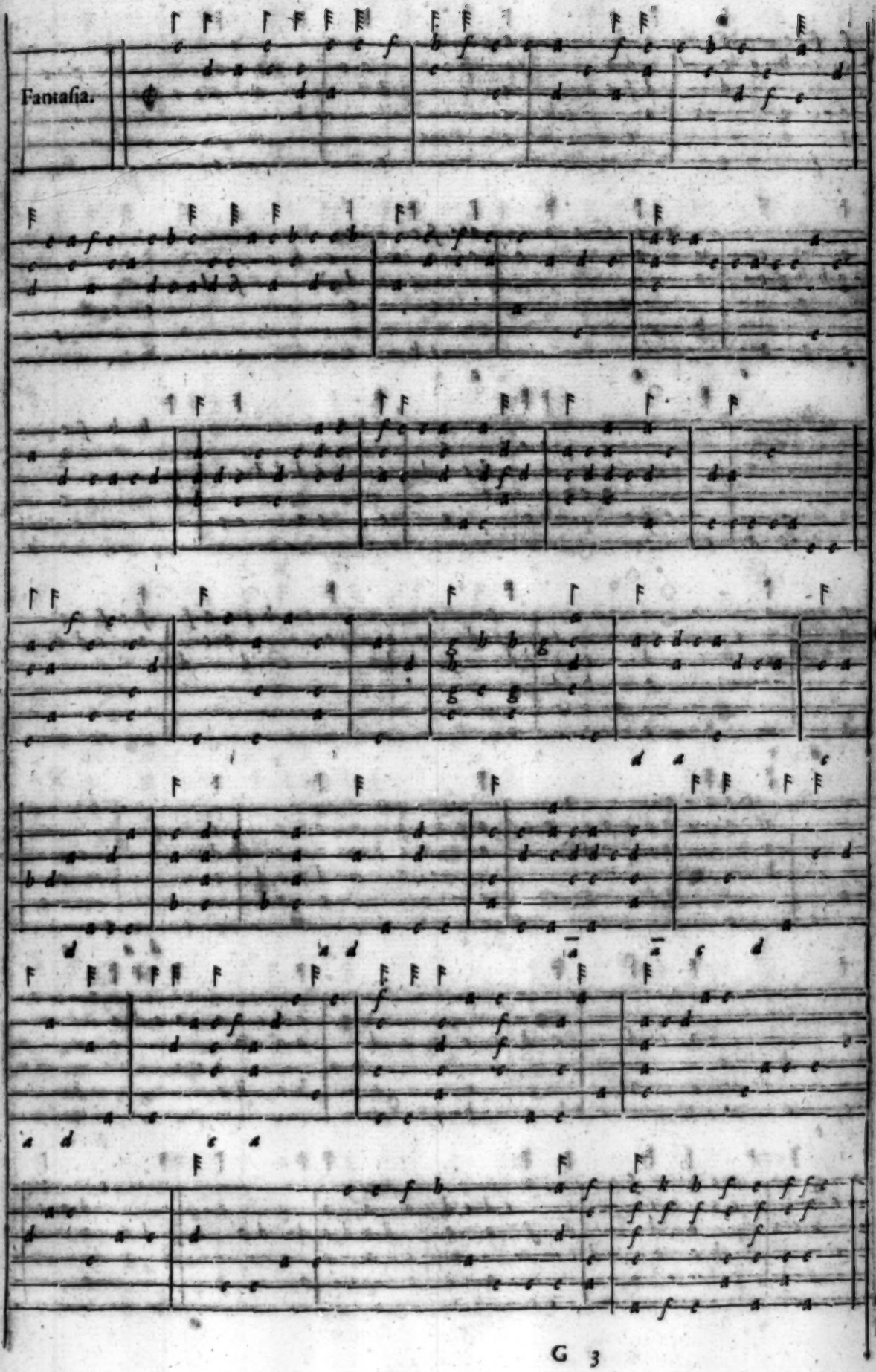

Fantasia.

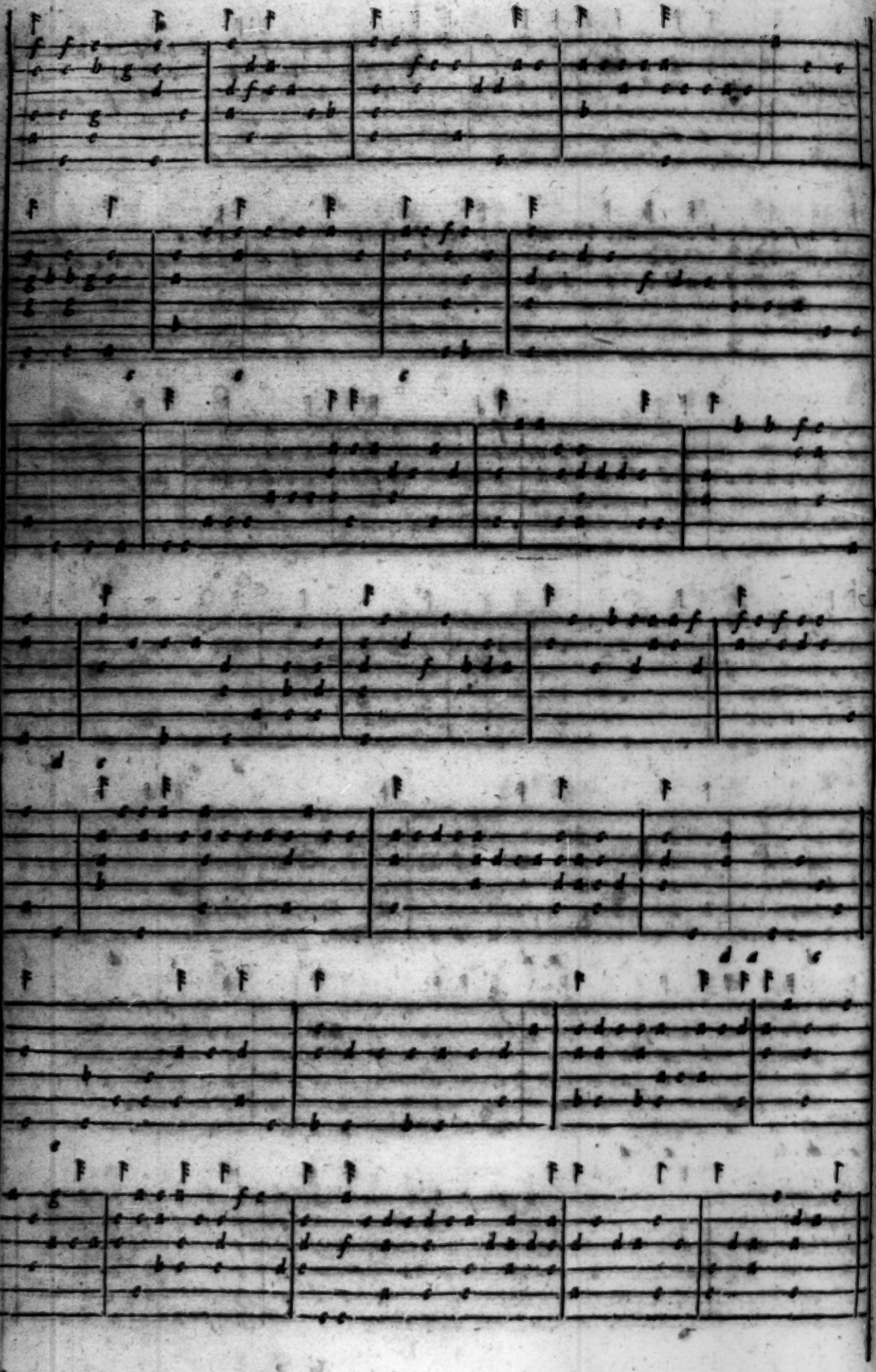


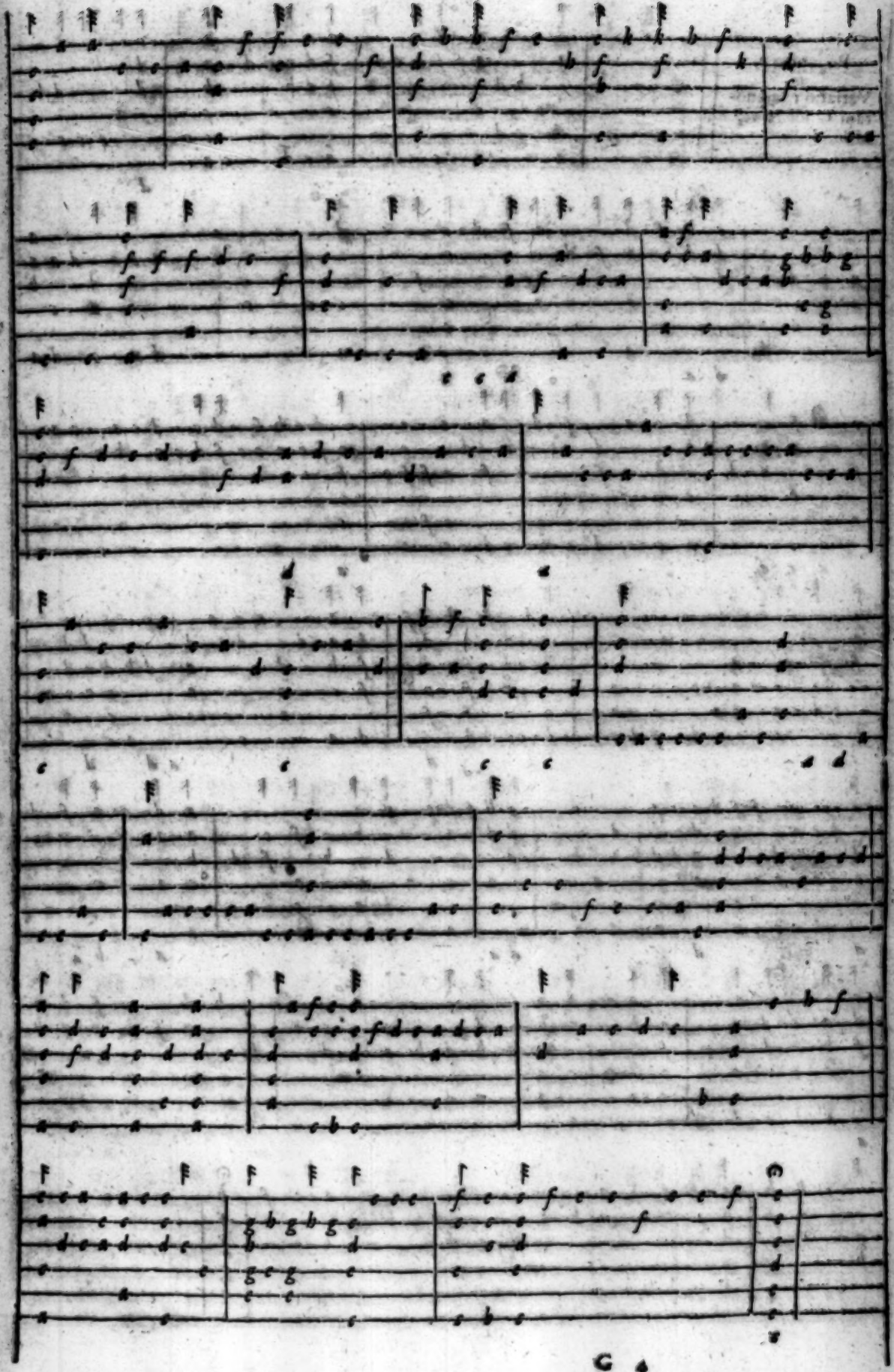

Fantasia.

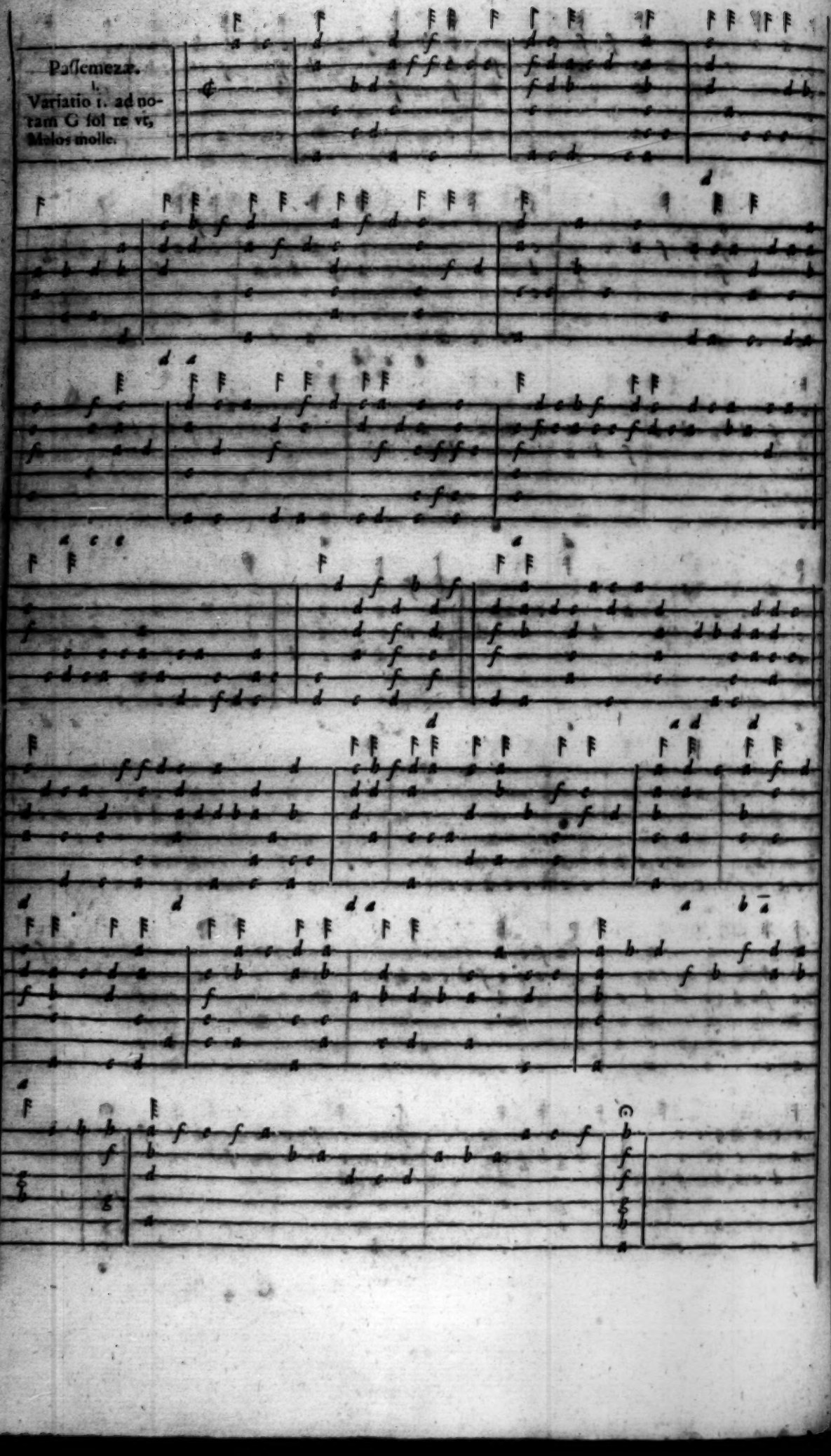


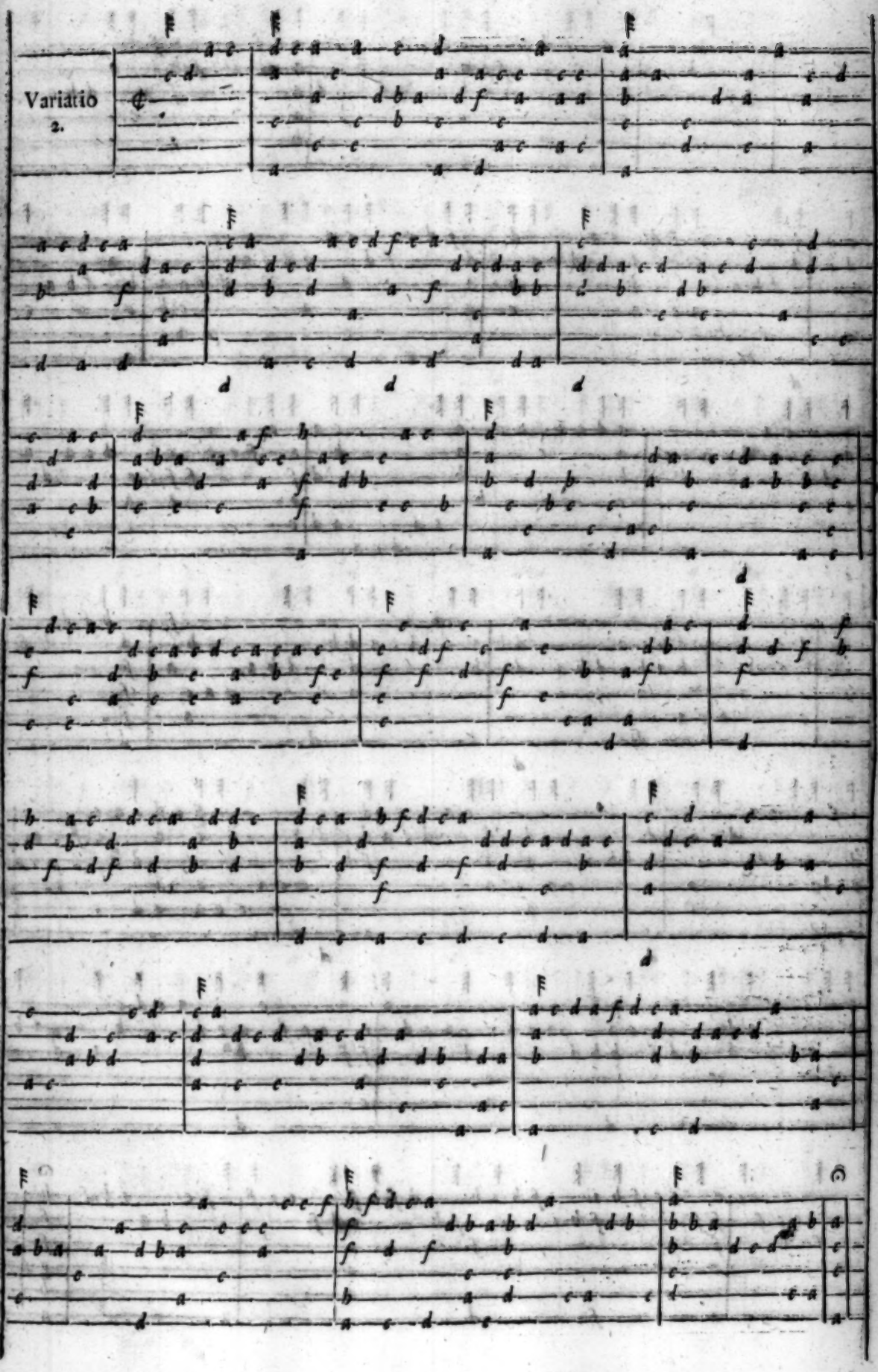


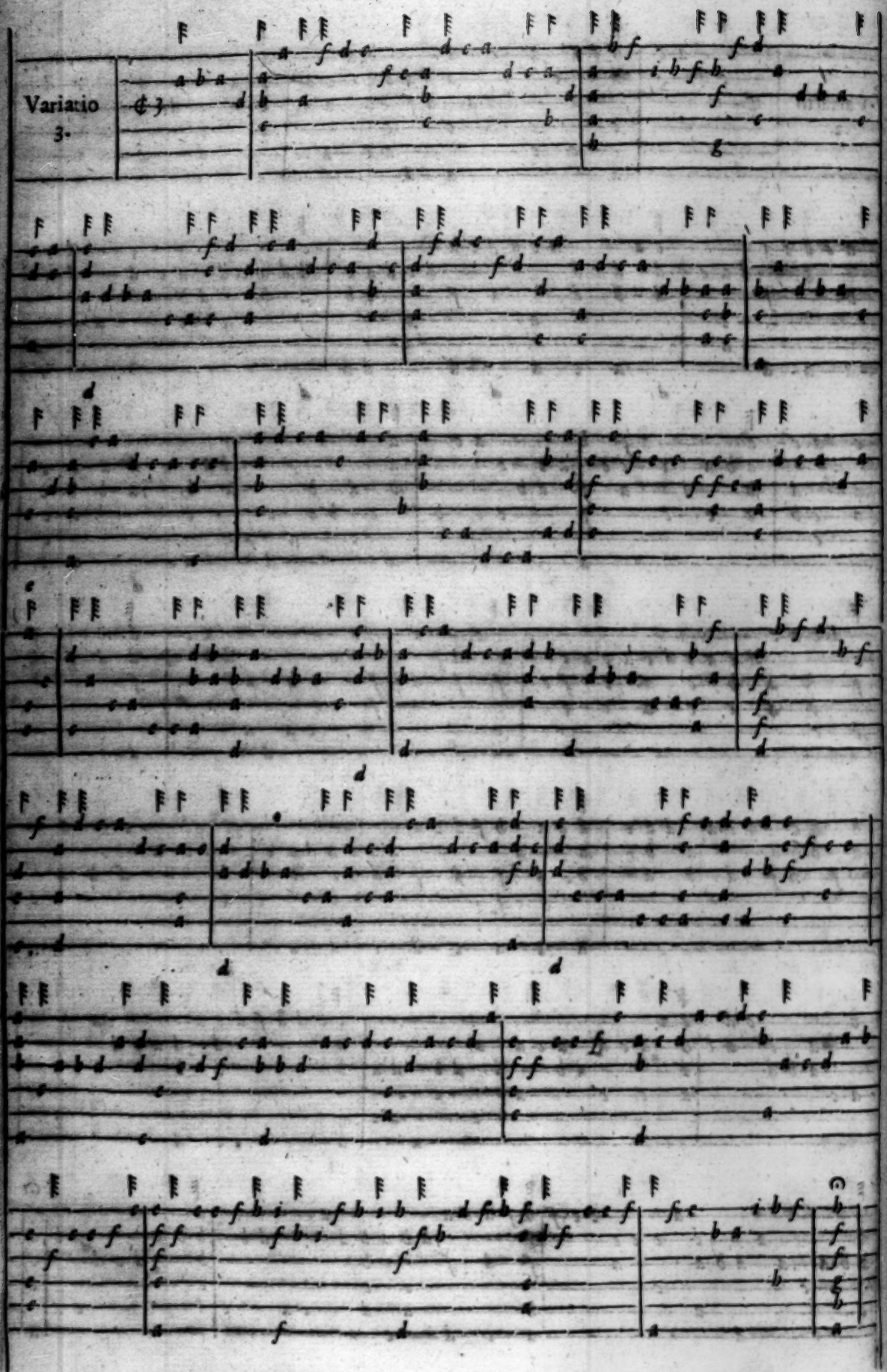

Fantaſia.

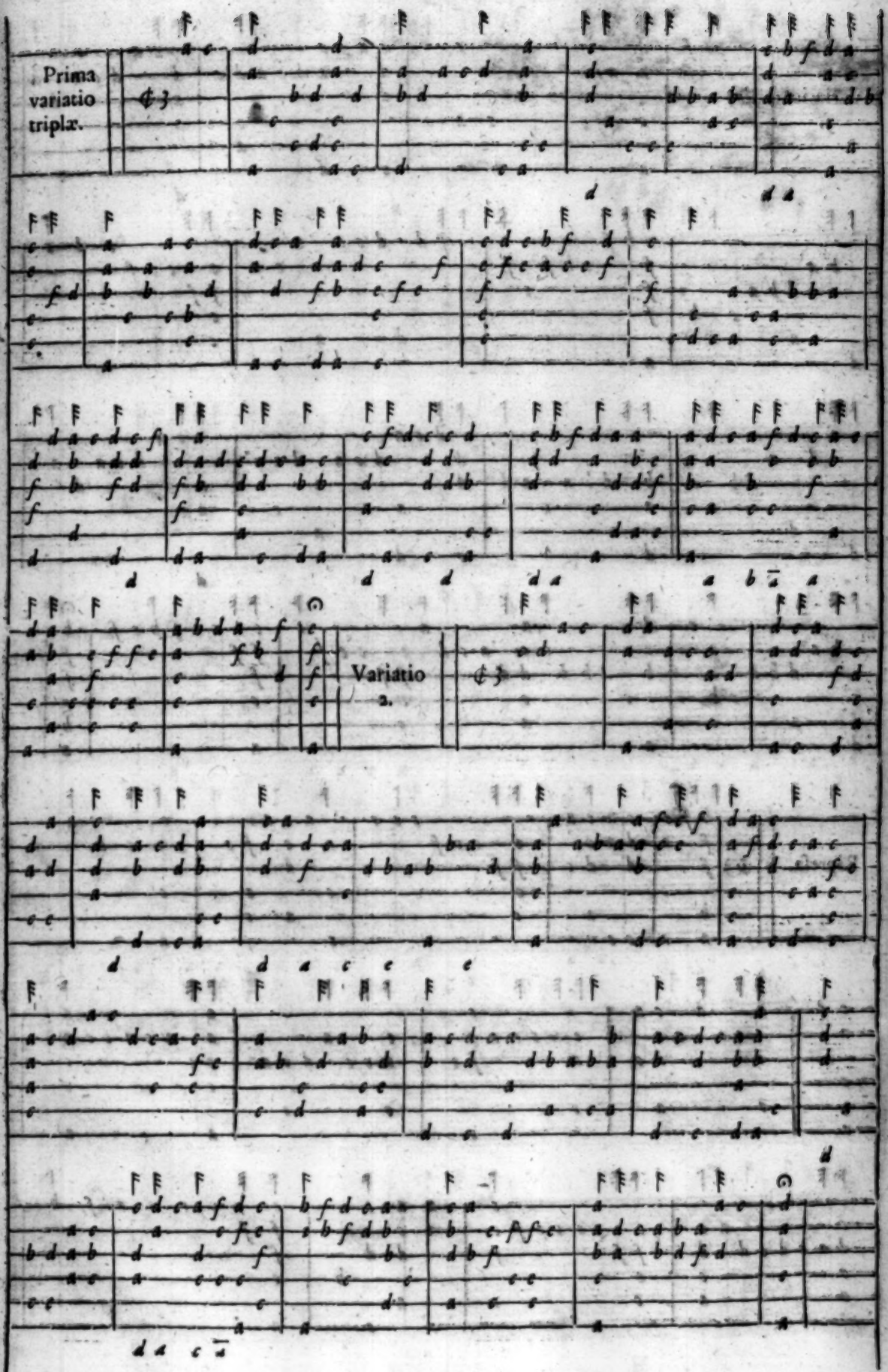


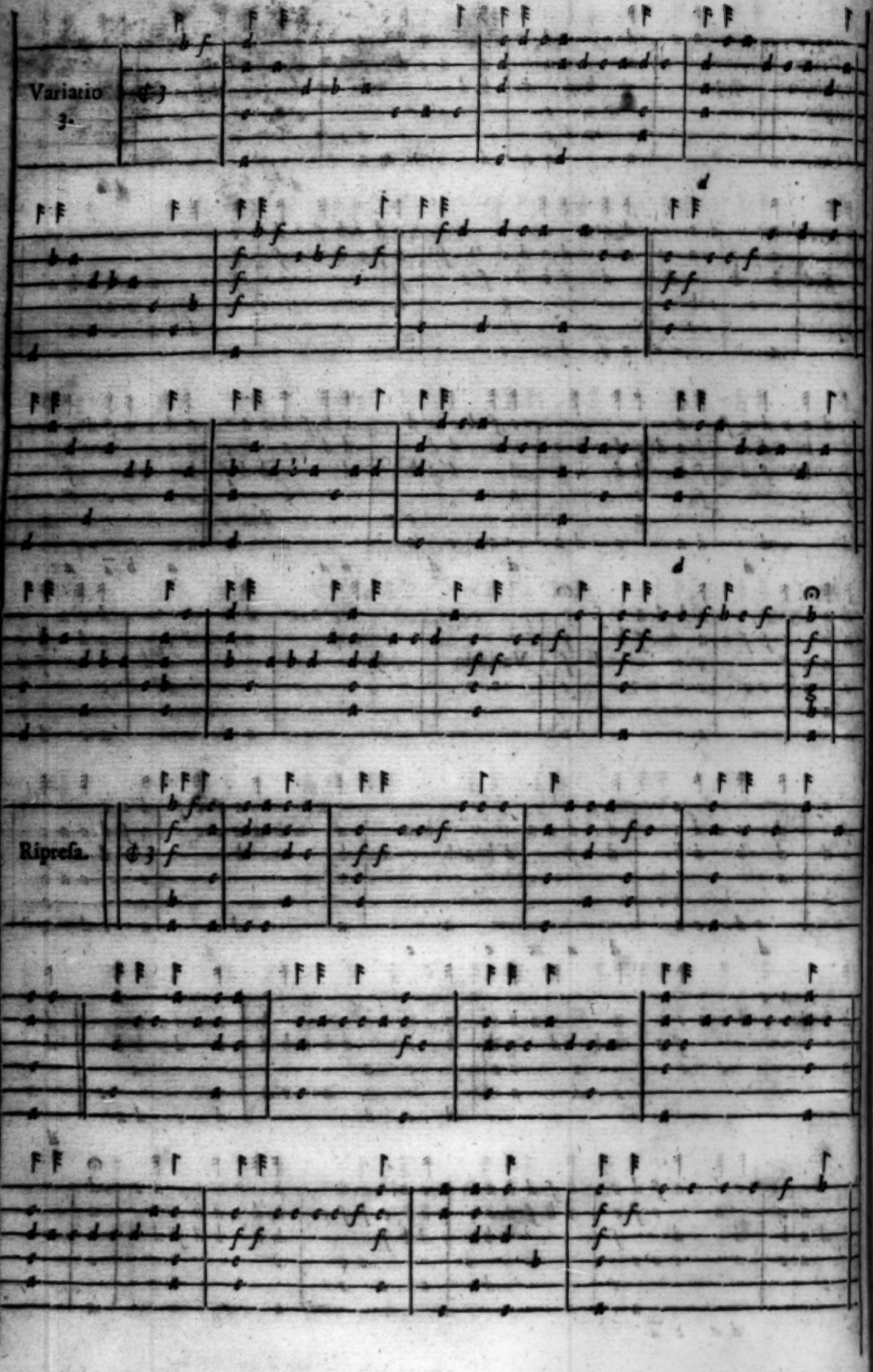


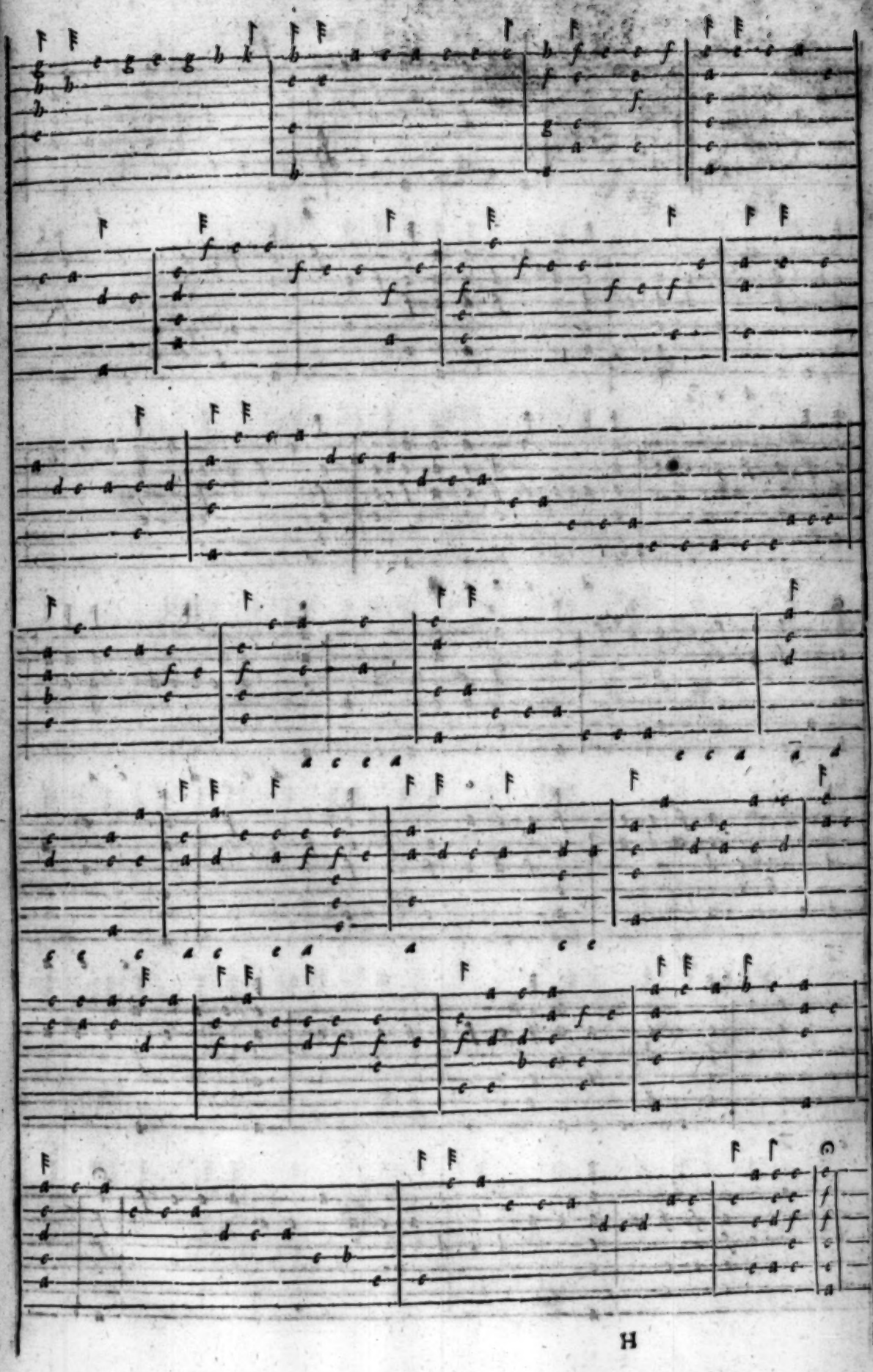

Passemezæ.
I.
Variatio 1. ad notam G sol re vt,
Melos molle.

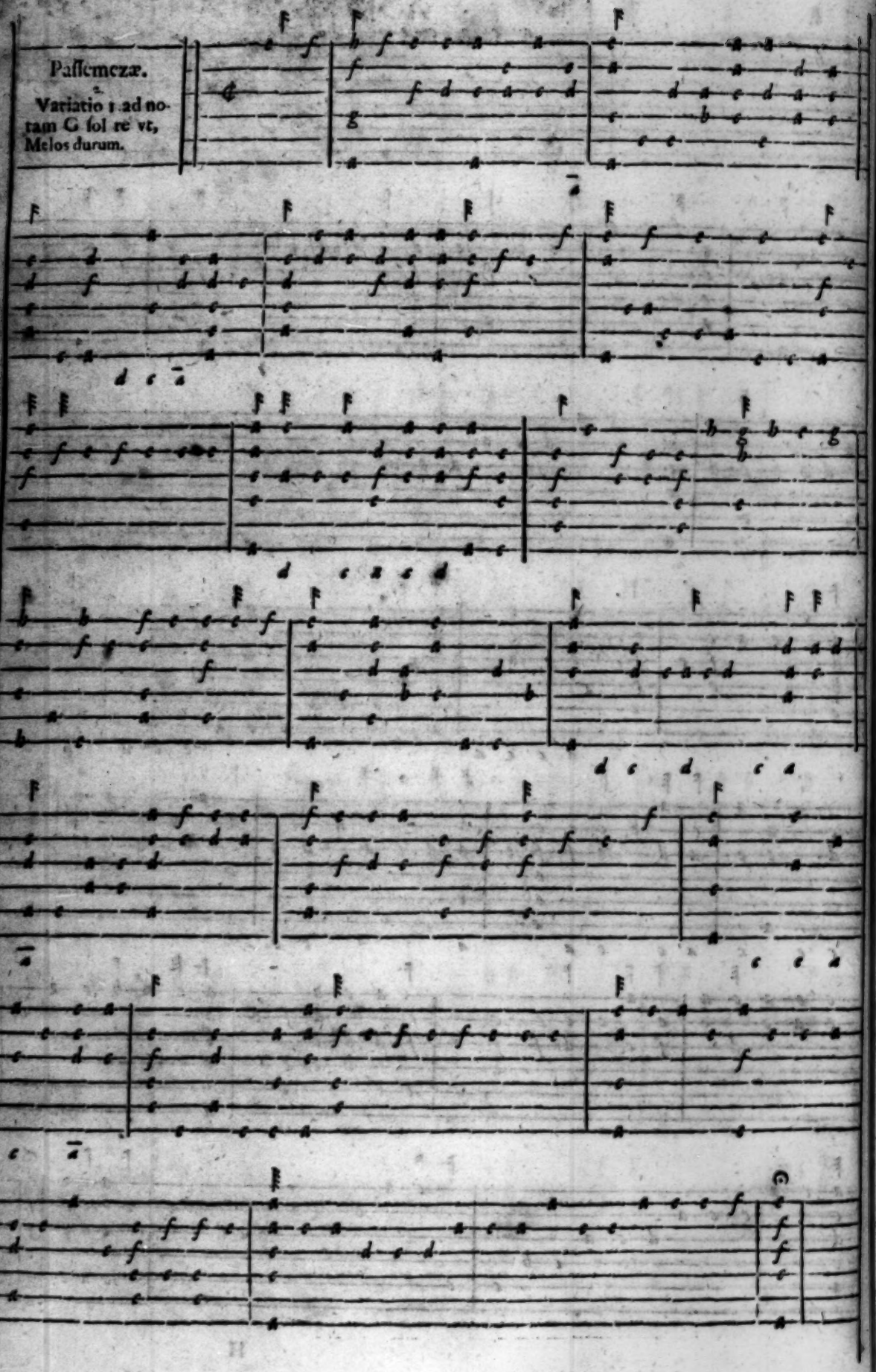

Variatio
2.

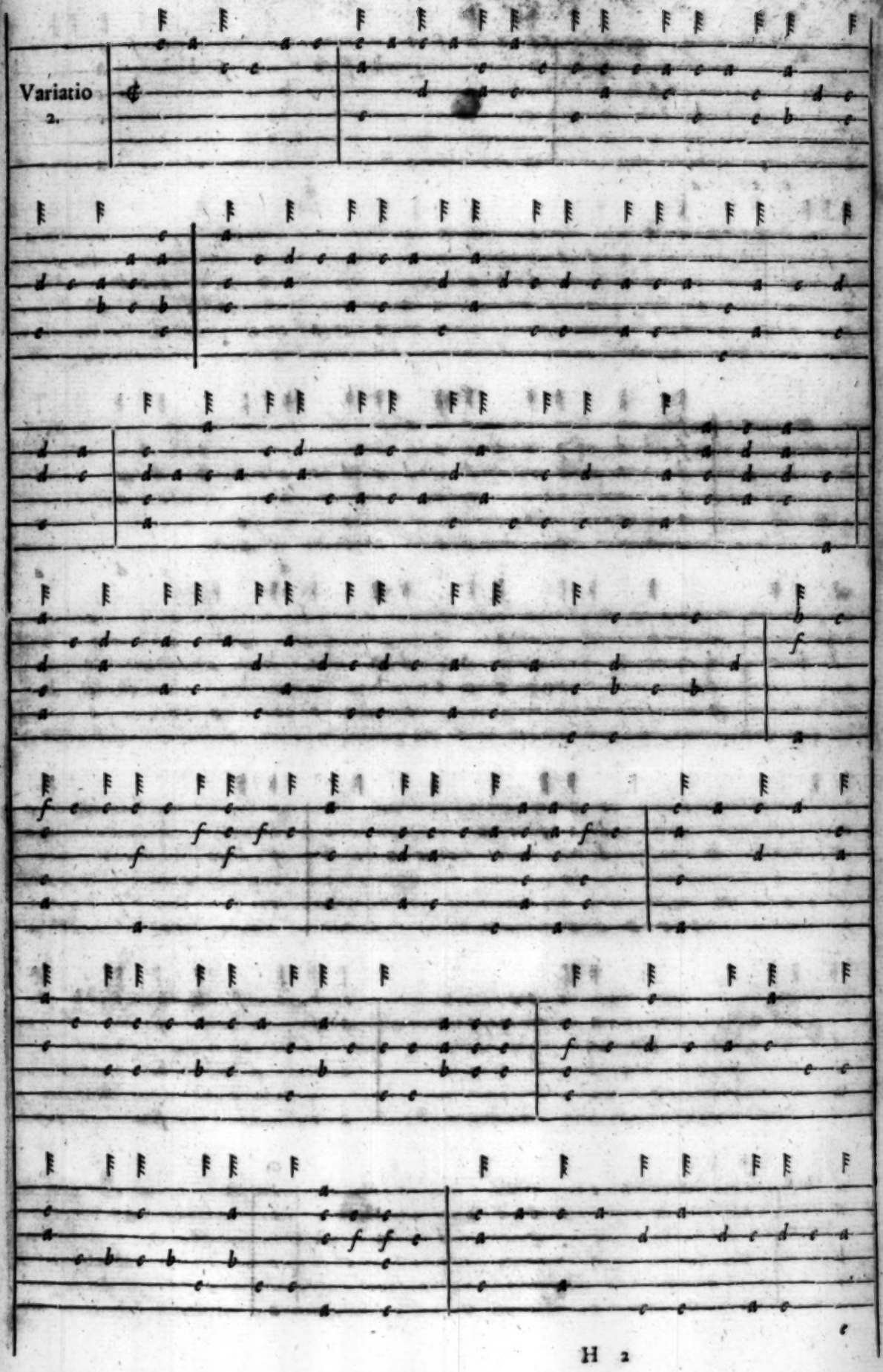

Variatio
3.

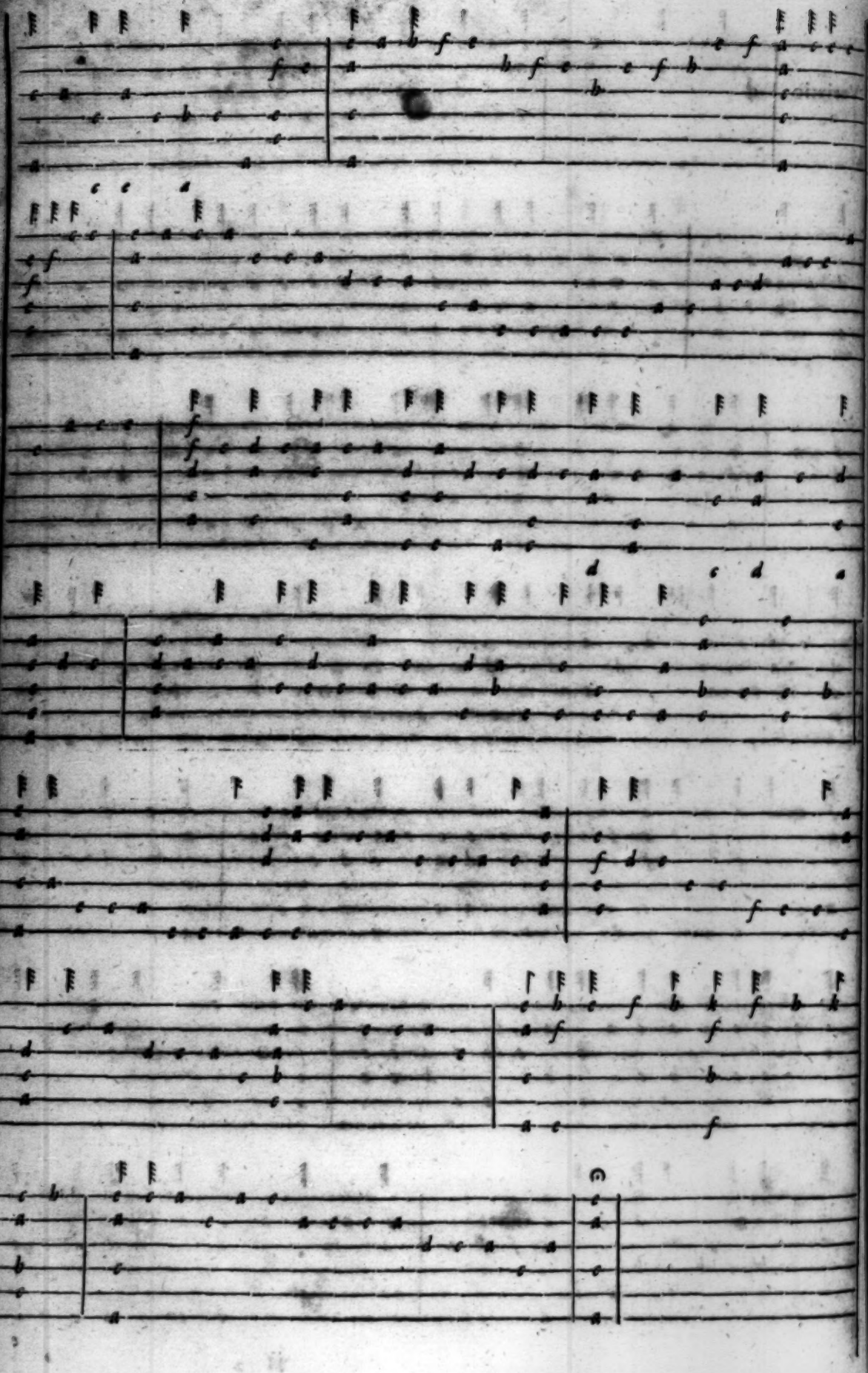

Prima variatio triplæ.
Variatio 2.

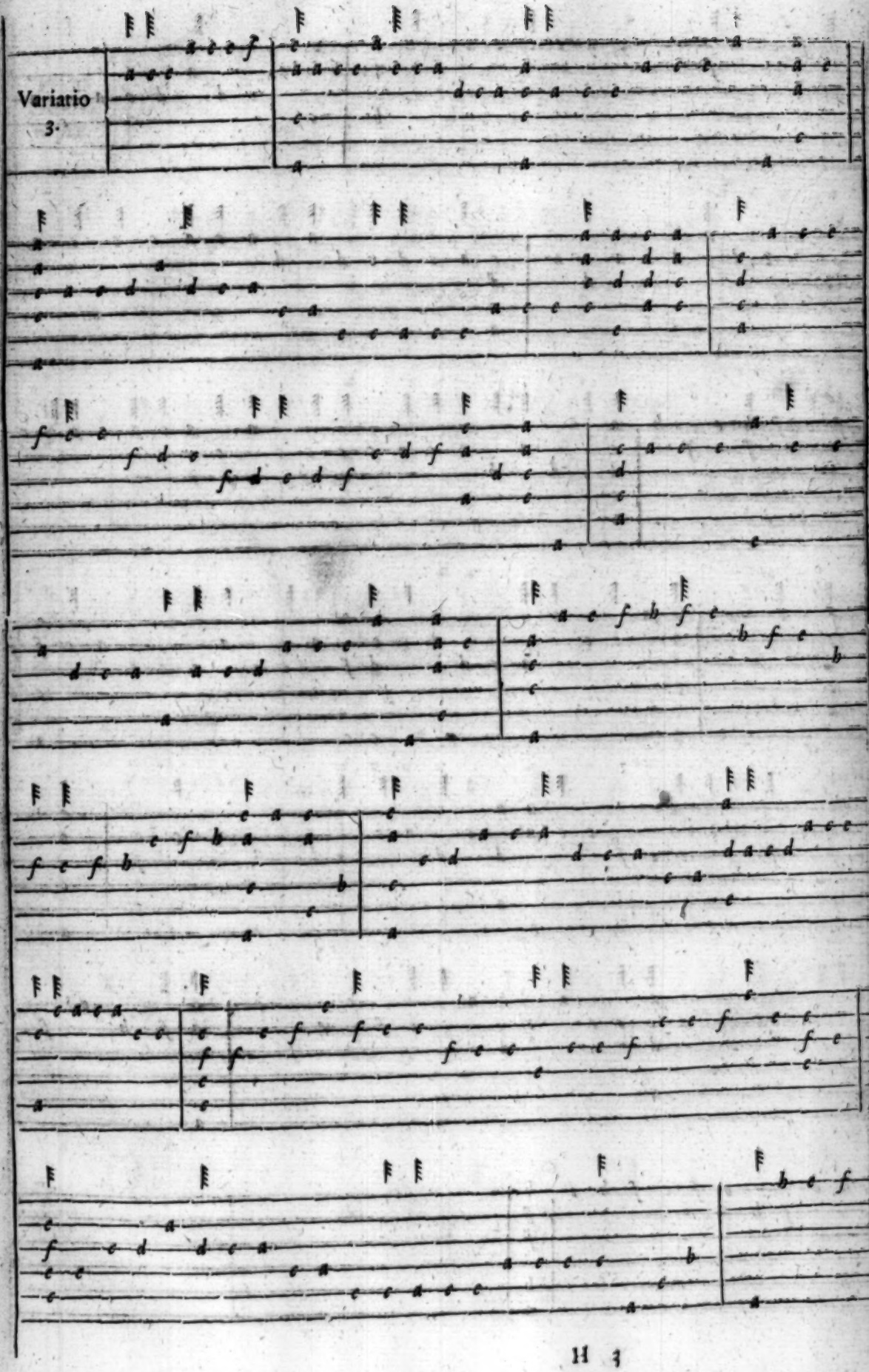

Variatio 3.
Repreſa.

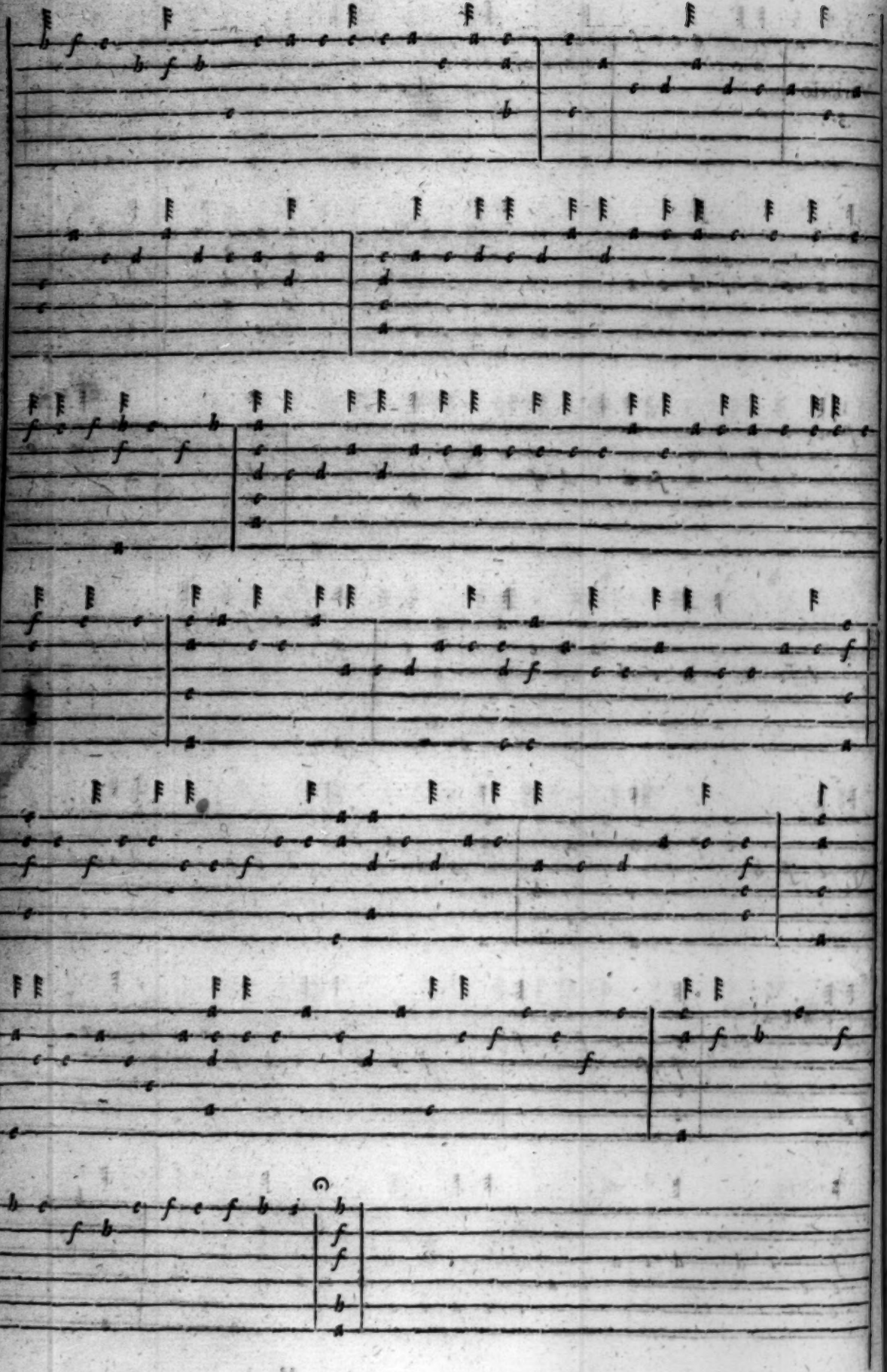


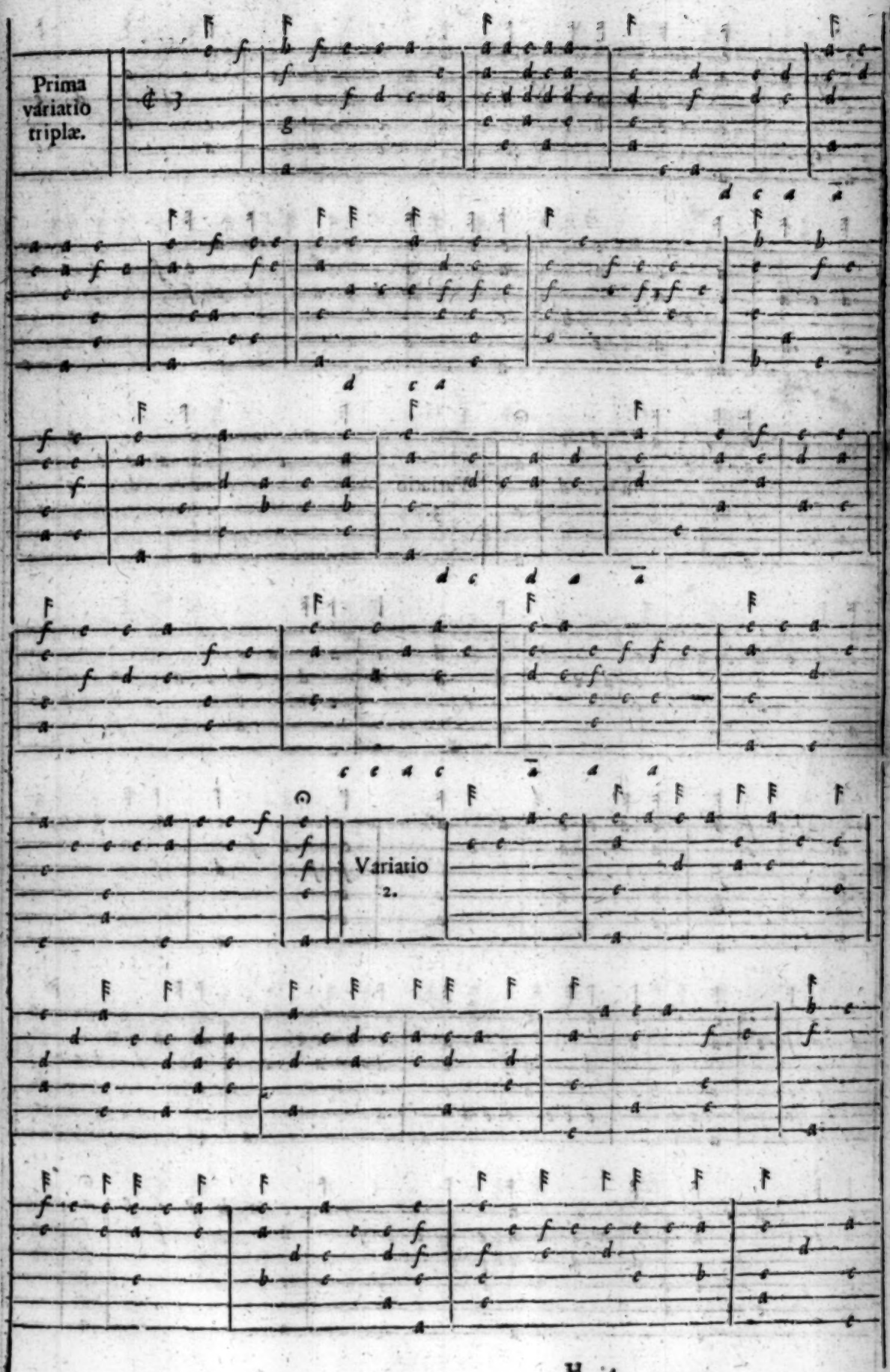

Passemezæ.
2.
Variatio 1 ad notam G sol re vt,
Melos durum.

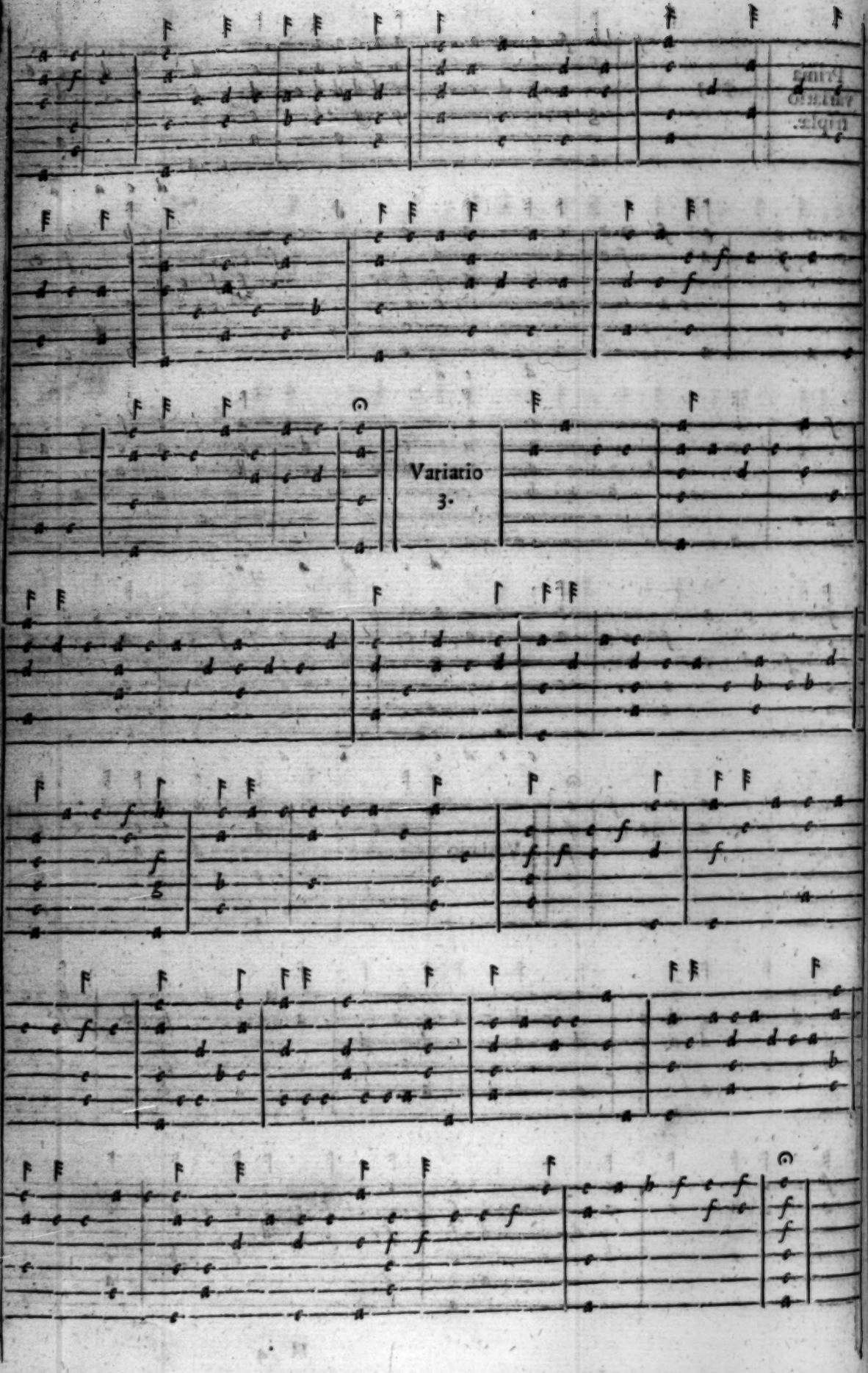

Variatio
2.

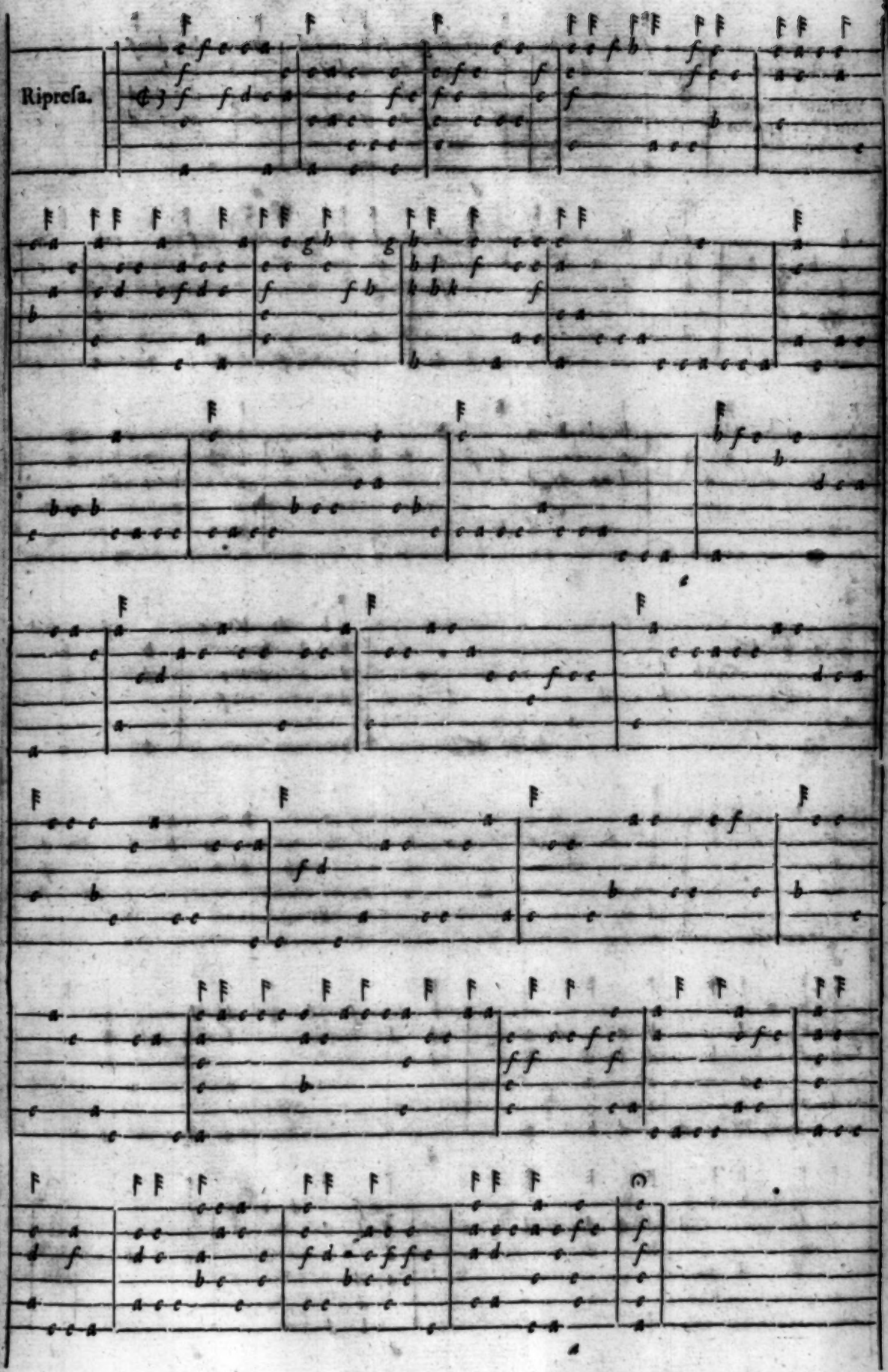


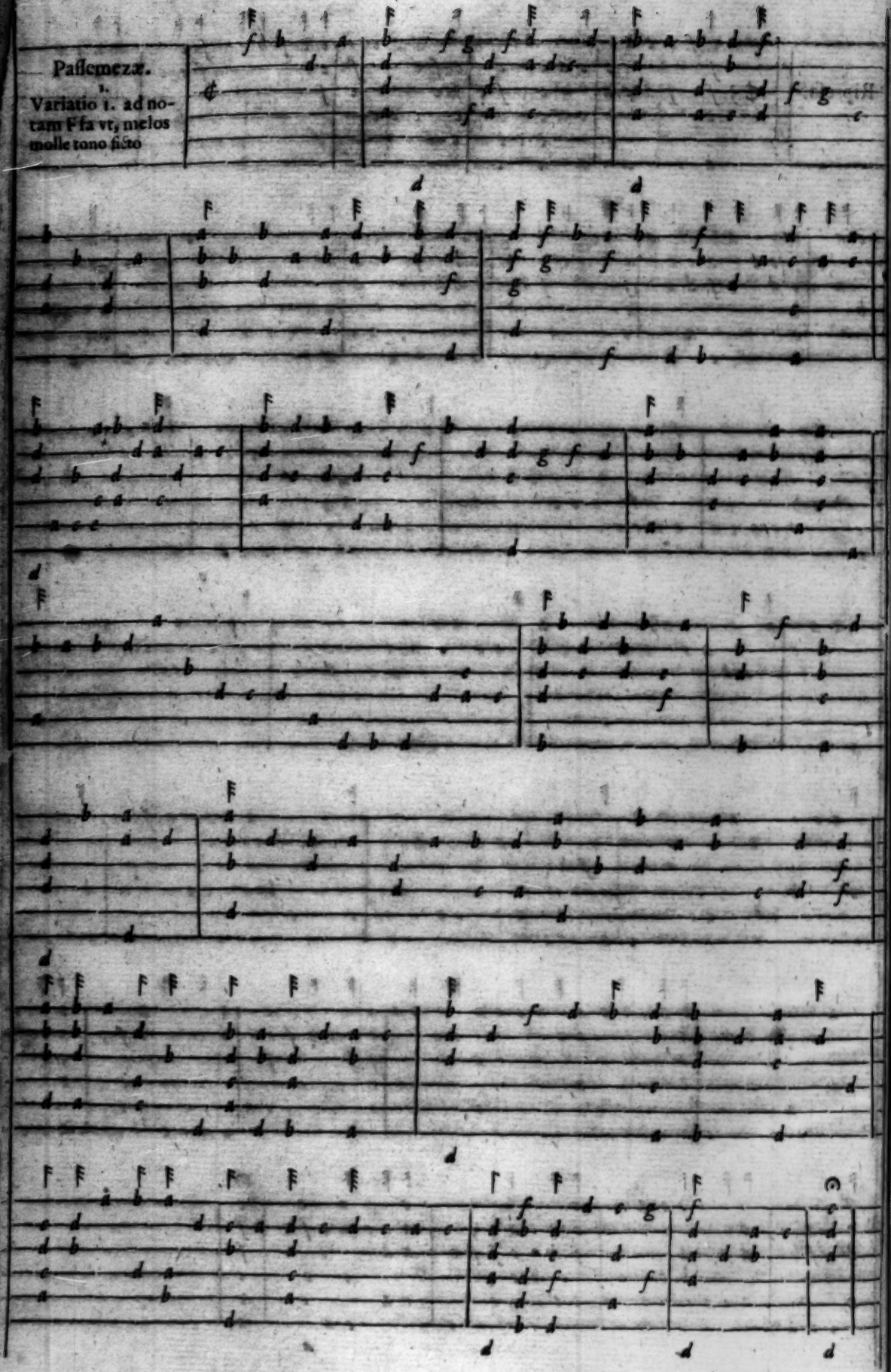

Variatio
3.

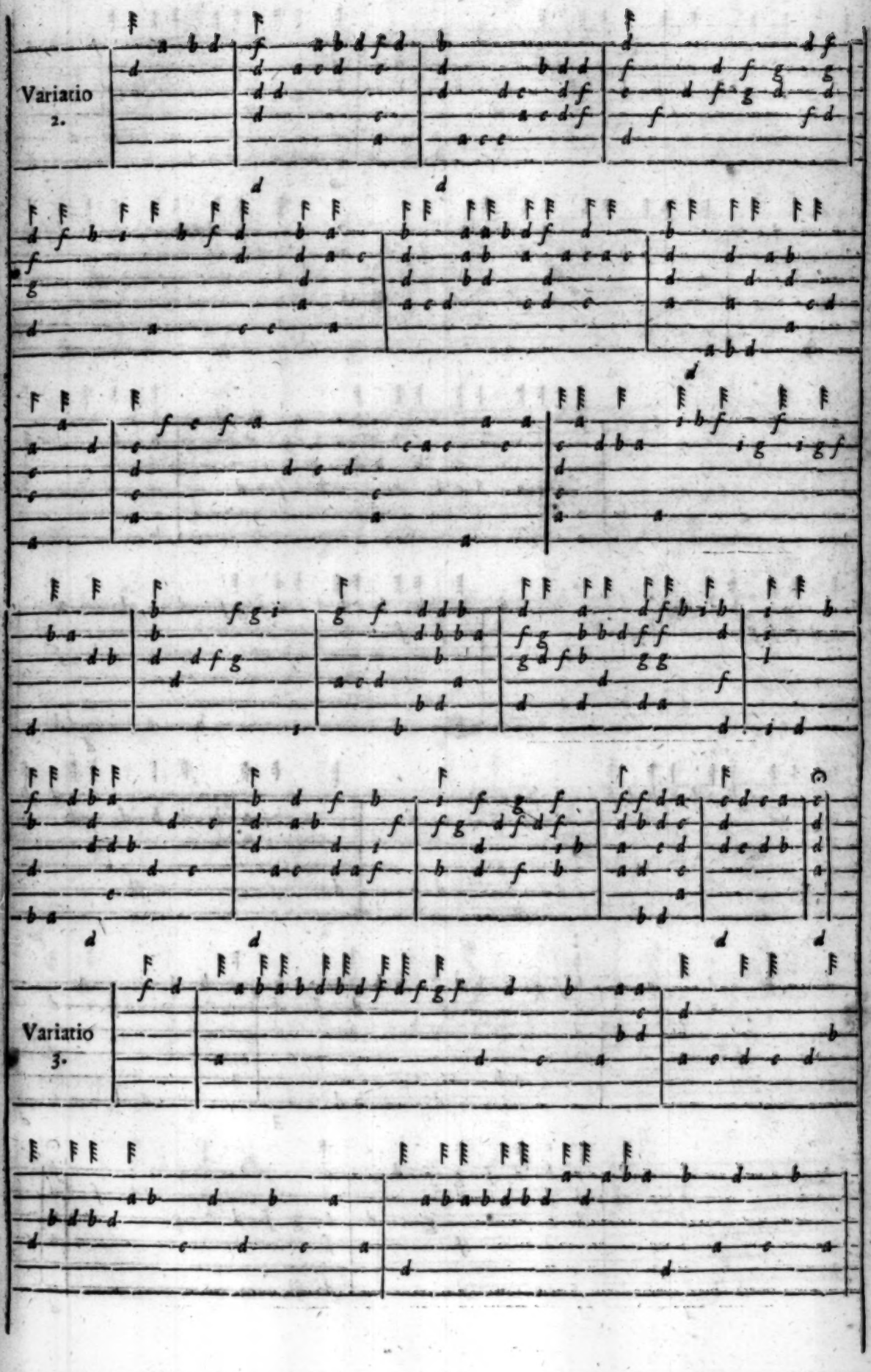


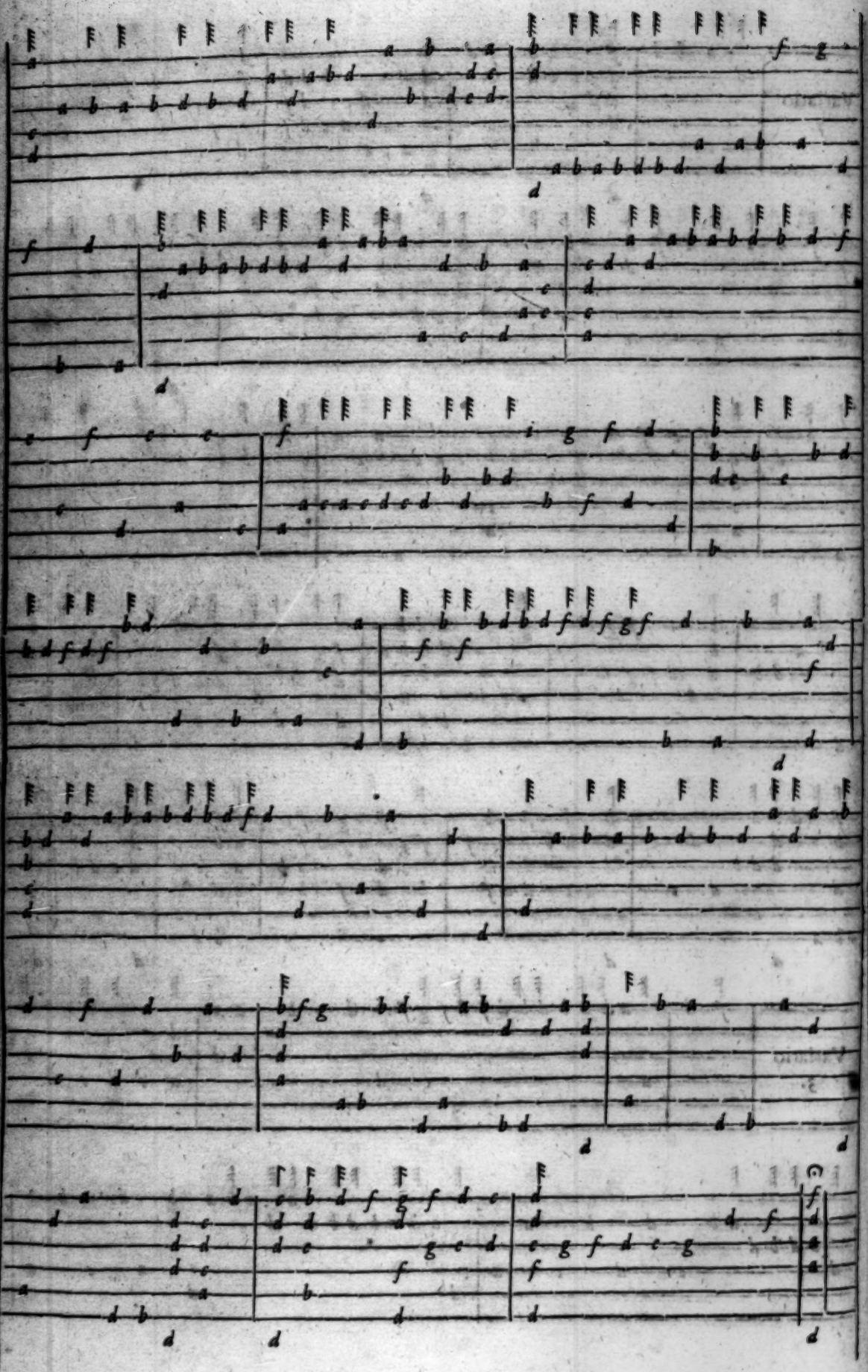

Prima
variatio
triplæ.
Variatio
2.

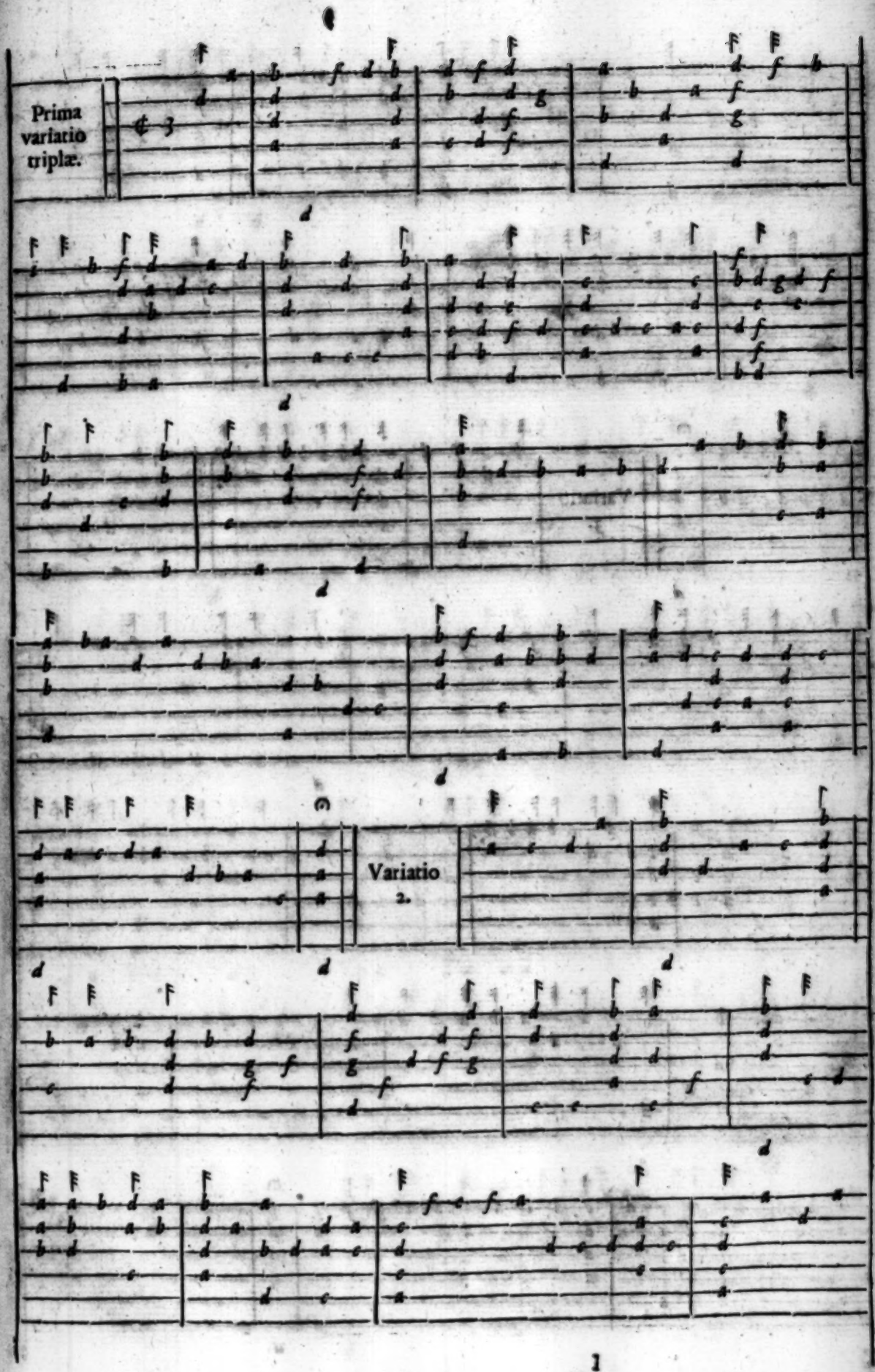

Variatio
3.

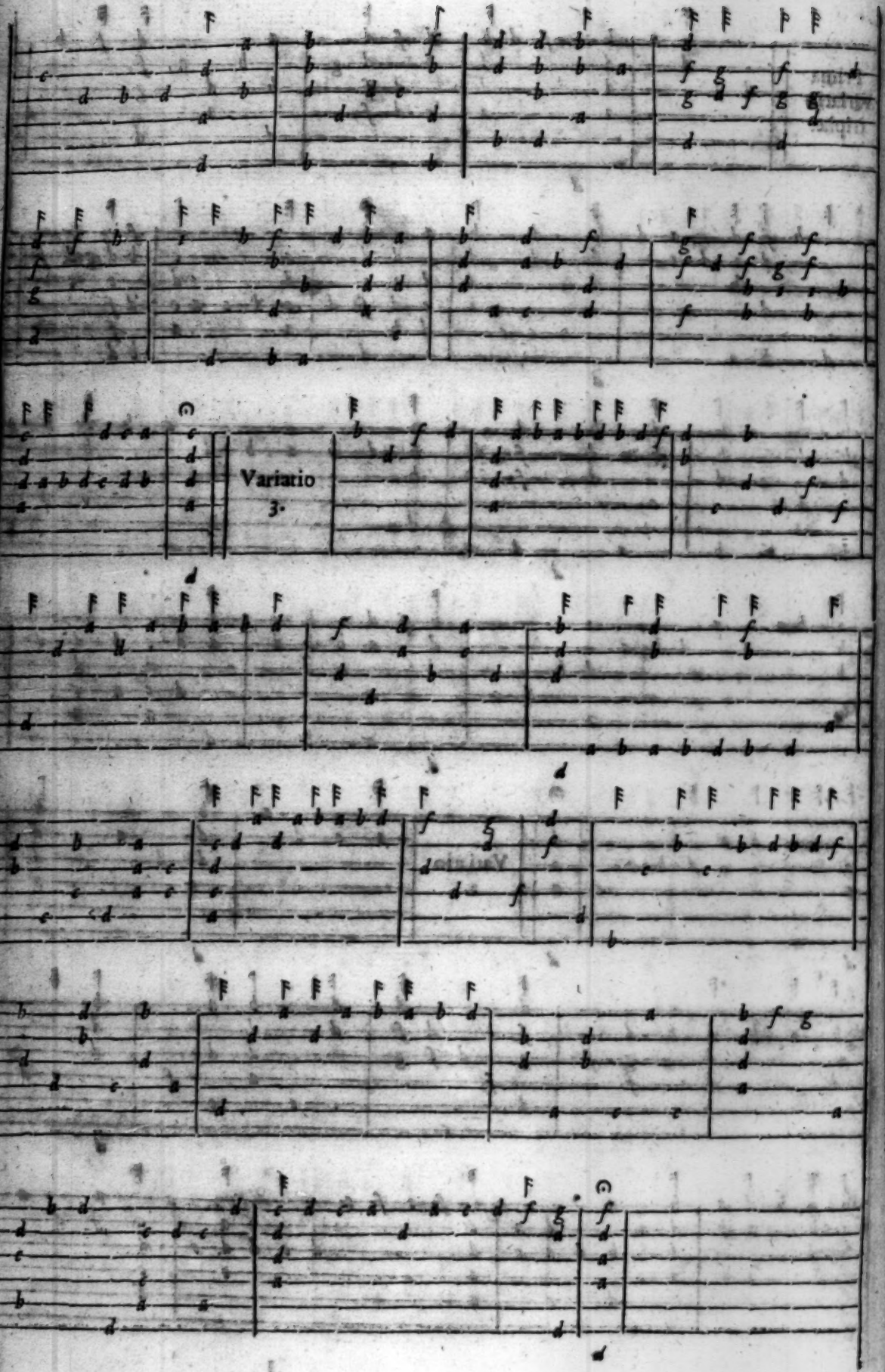

Ripresa.

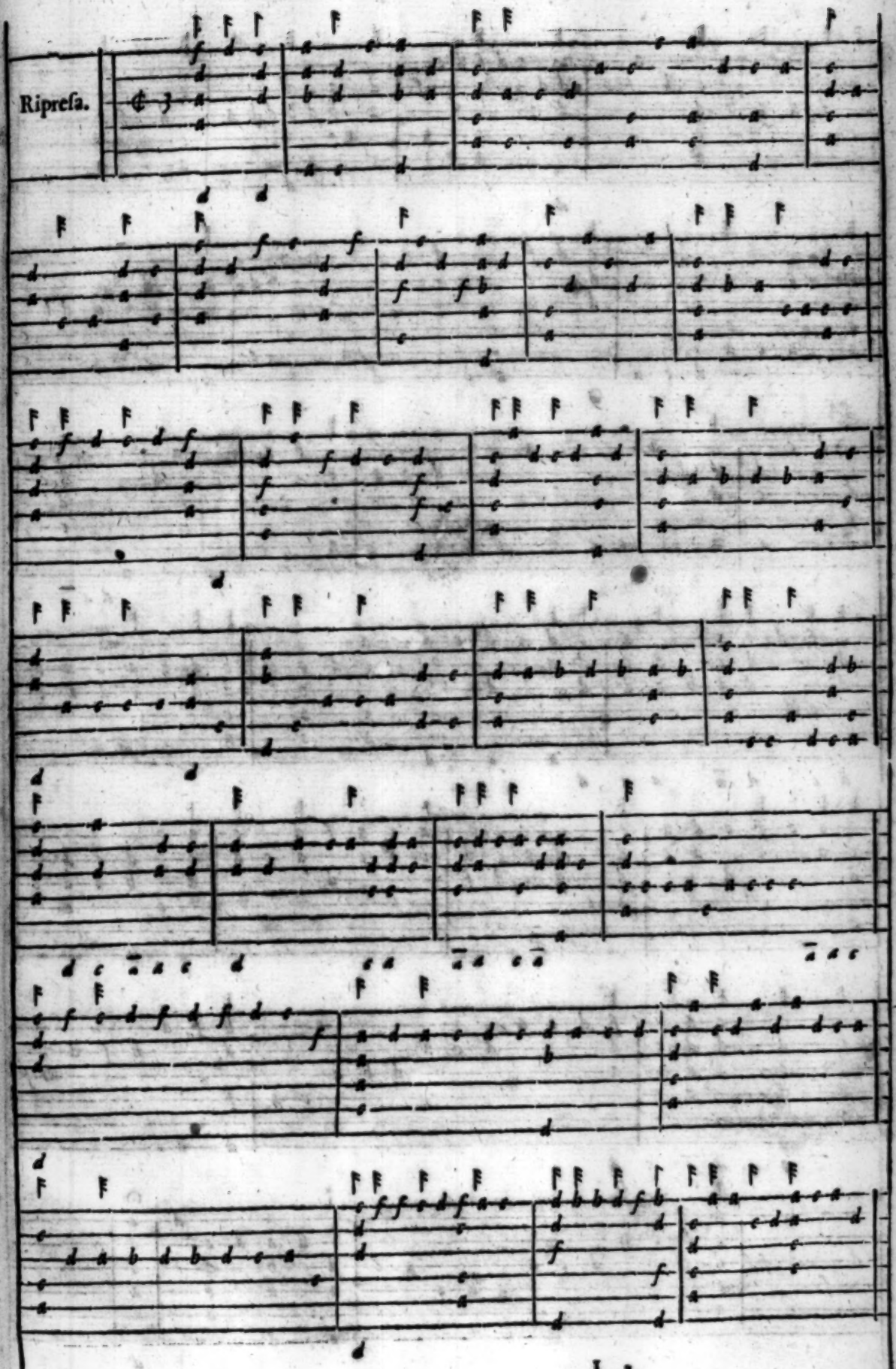

Passemezz.
1.
Variatio 1. ad notam F fa vt, nielos molle tono ficto

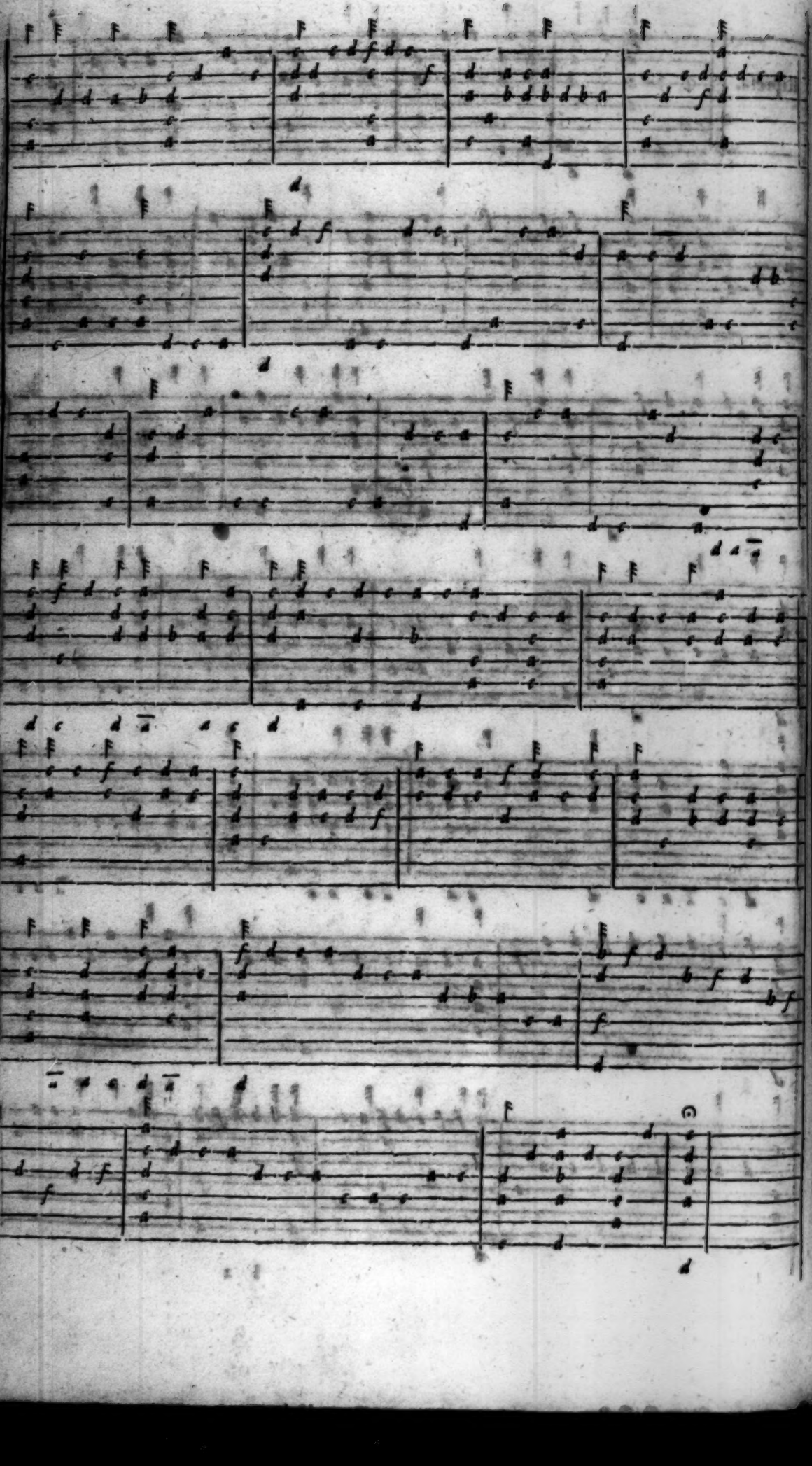

Variatio
2.
Variatio
3.

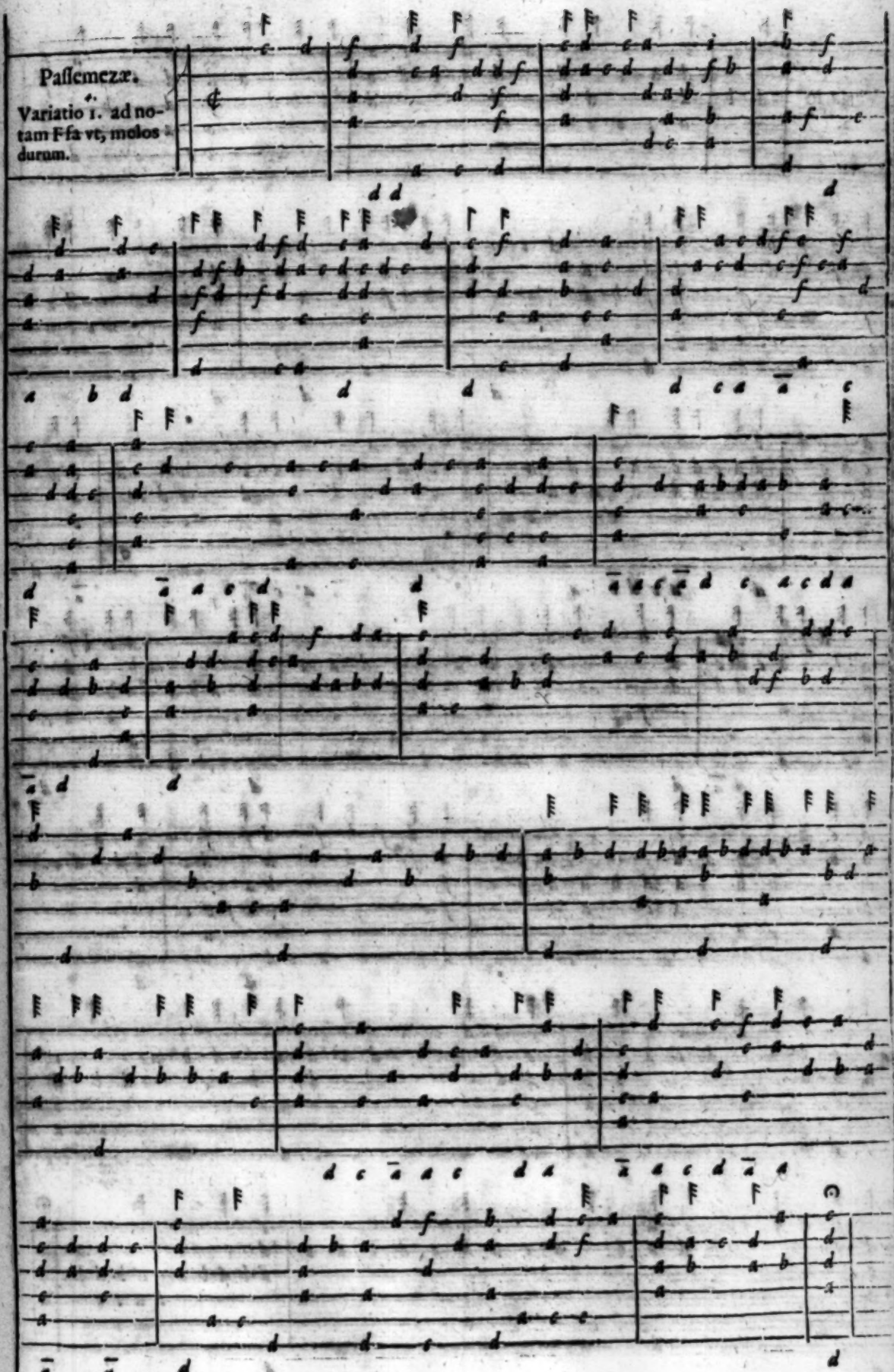


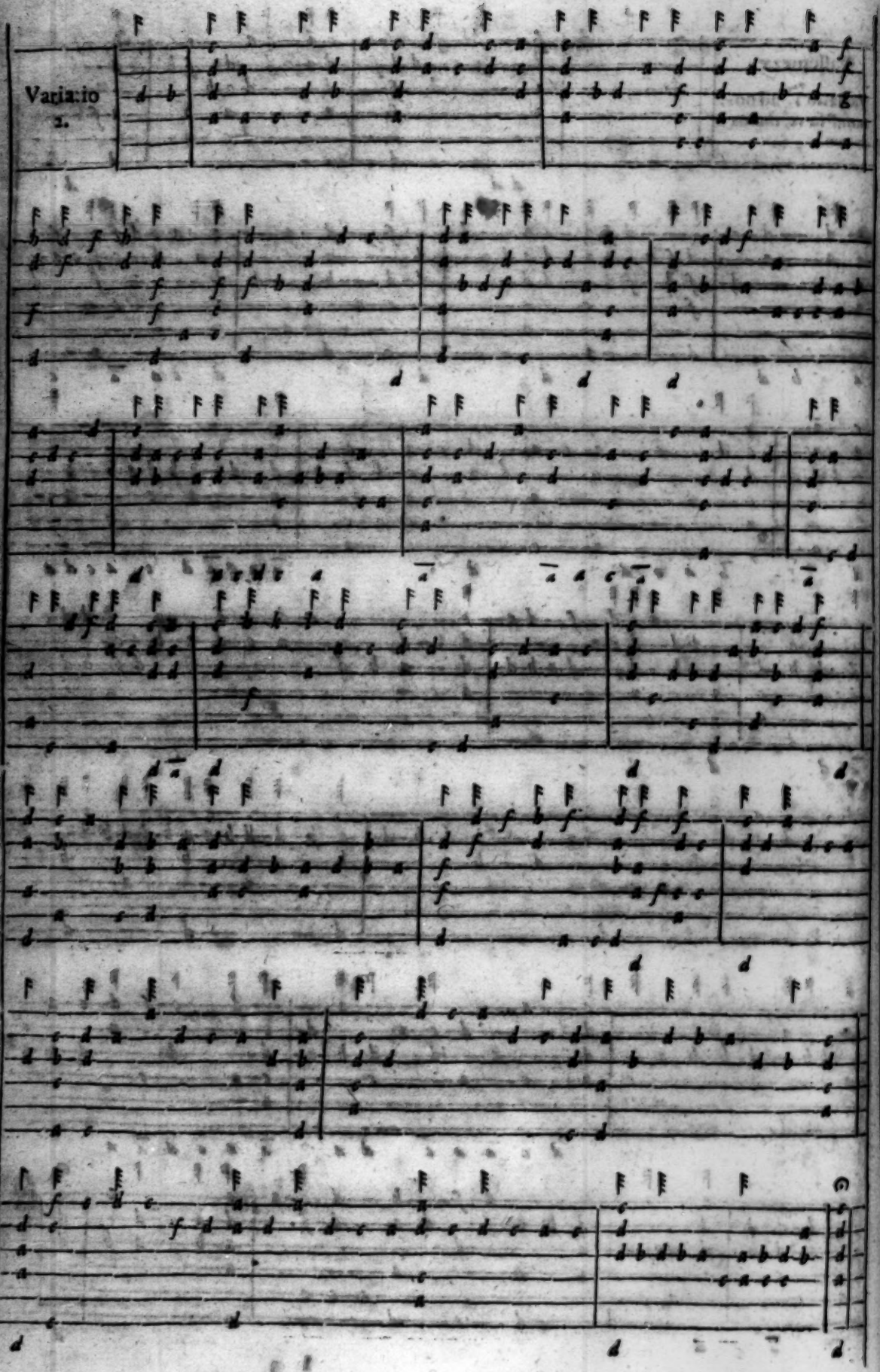

Prima variatio triplæ.
Variatio 2.

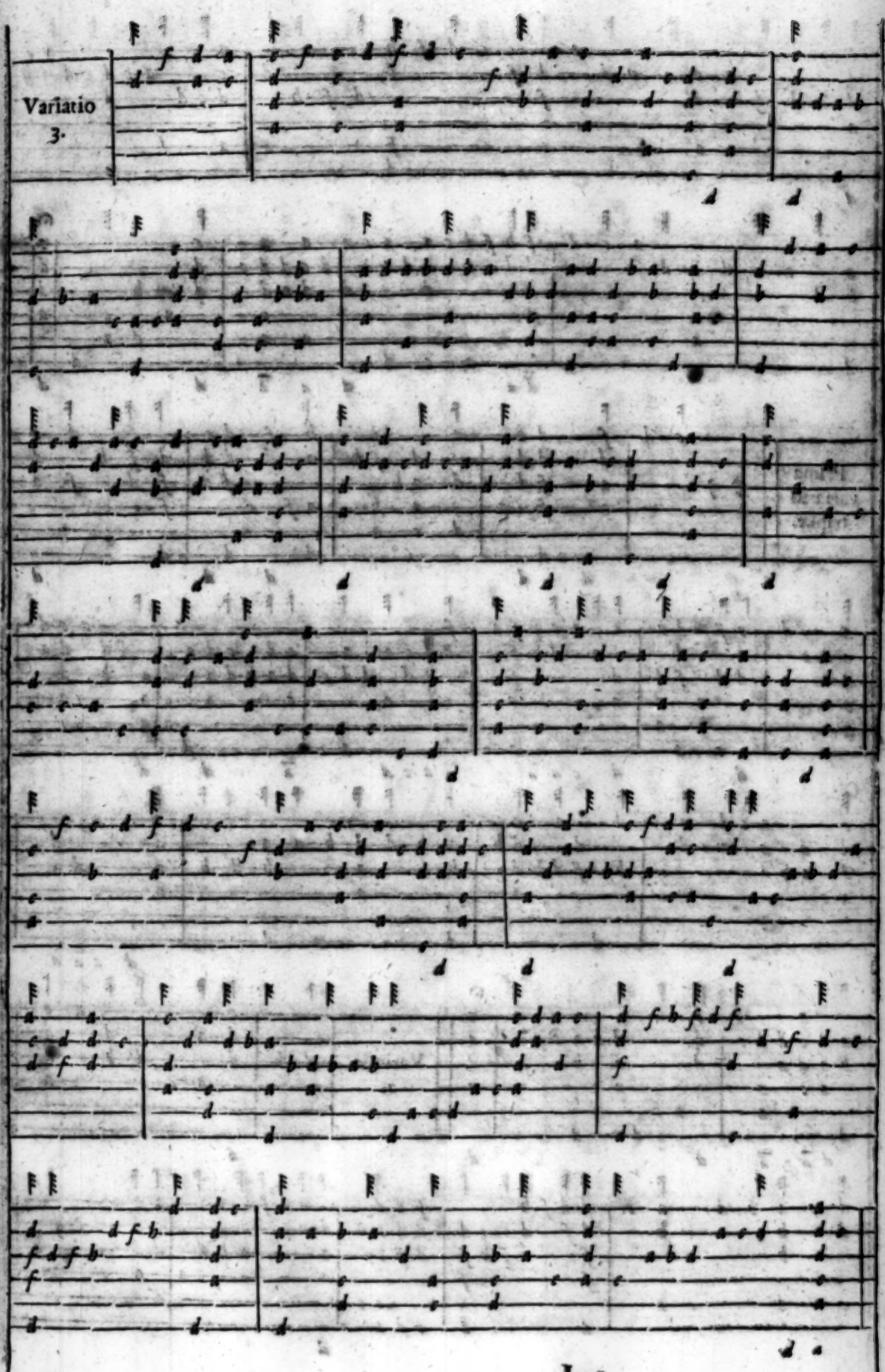

Variatio
3.

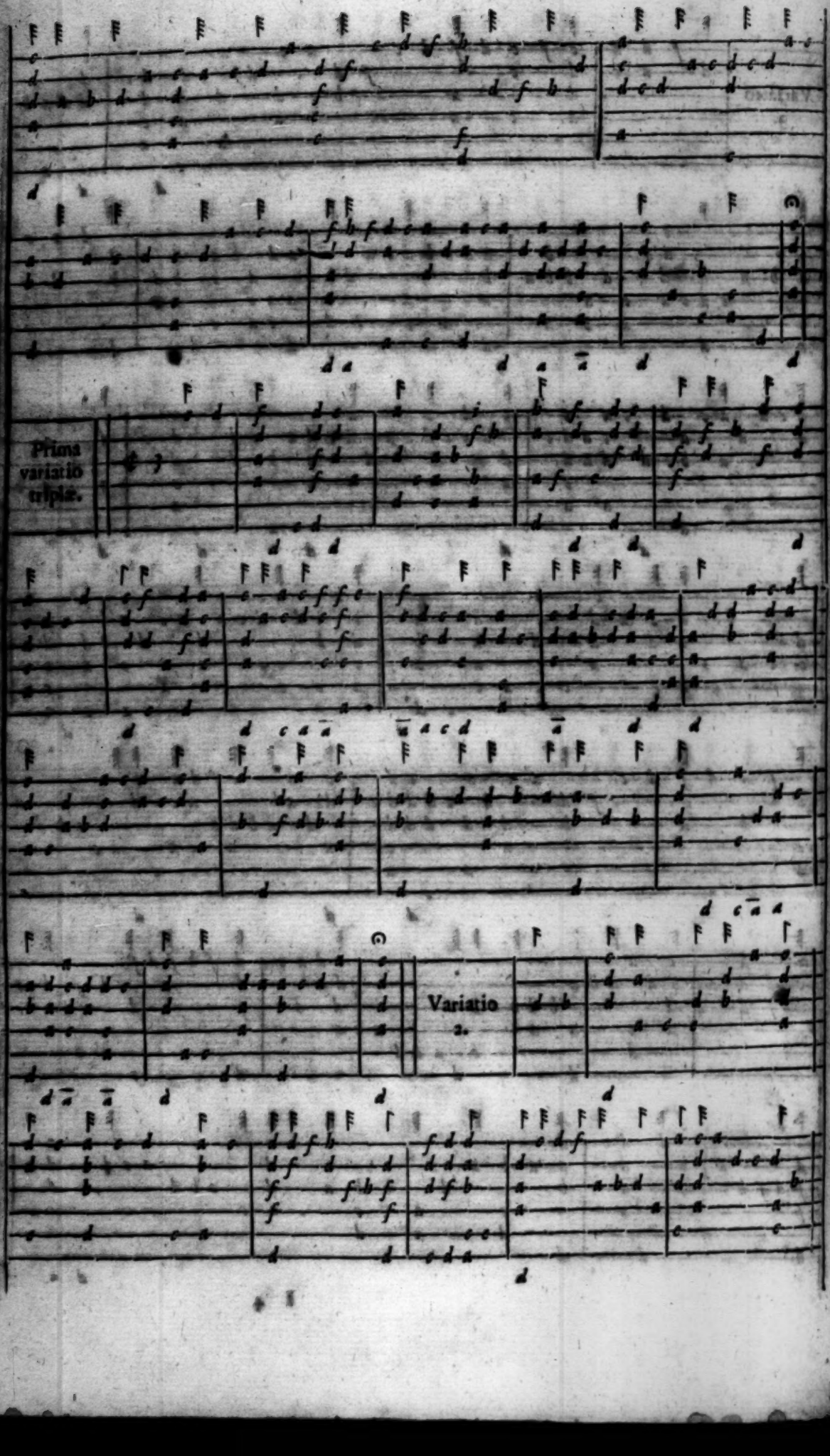

Ripresa.

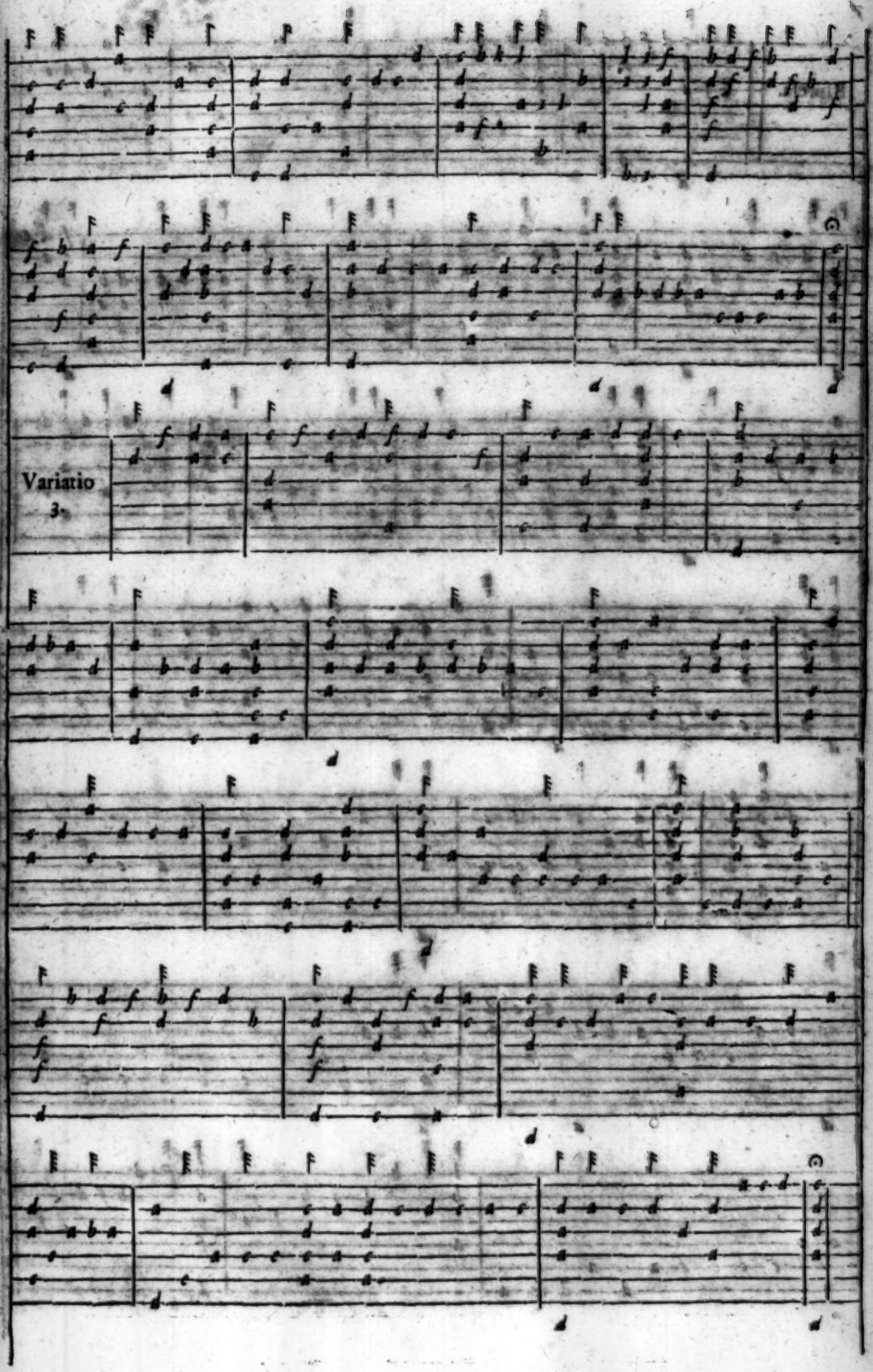


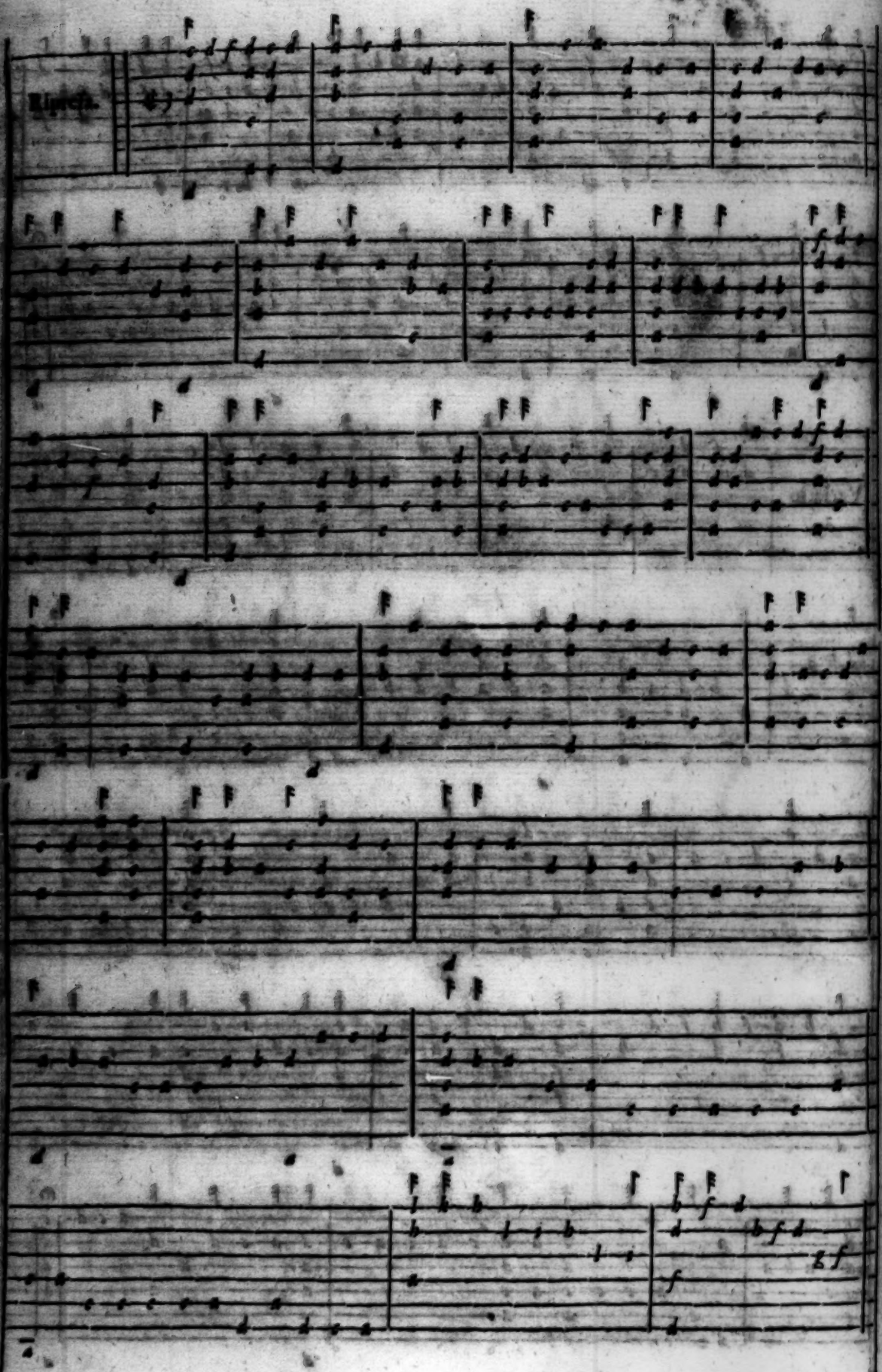

Passemezæ.
Variatio 1. ad notam F fa vt, molos duram.

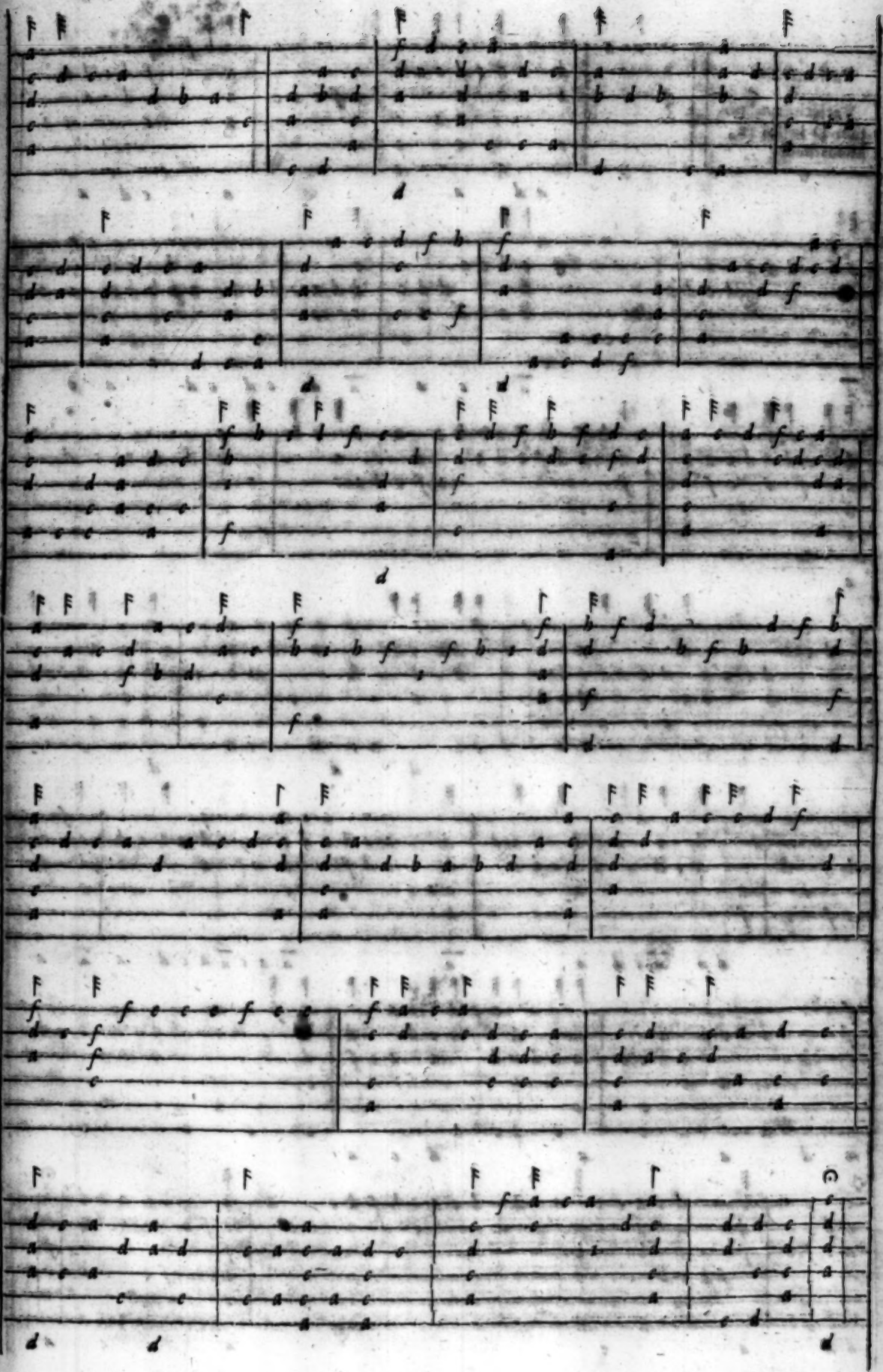

Variatio
2.

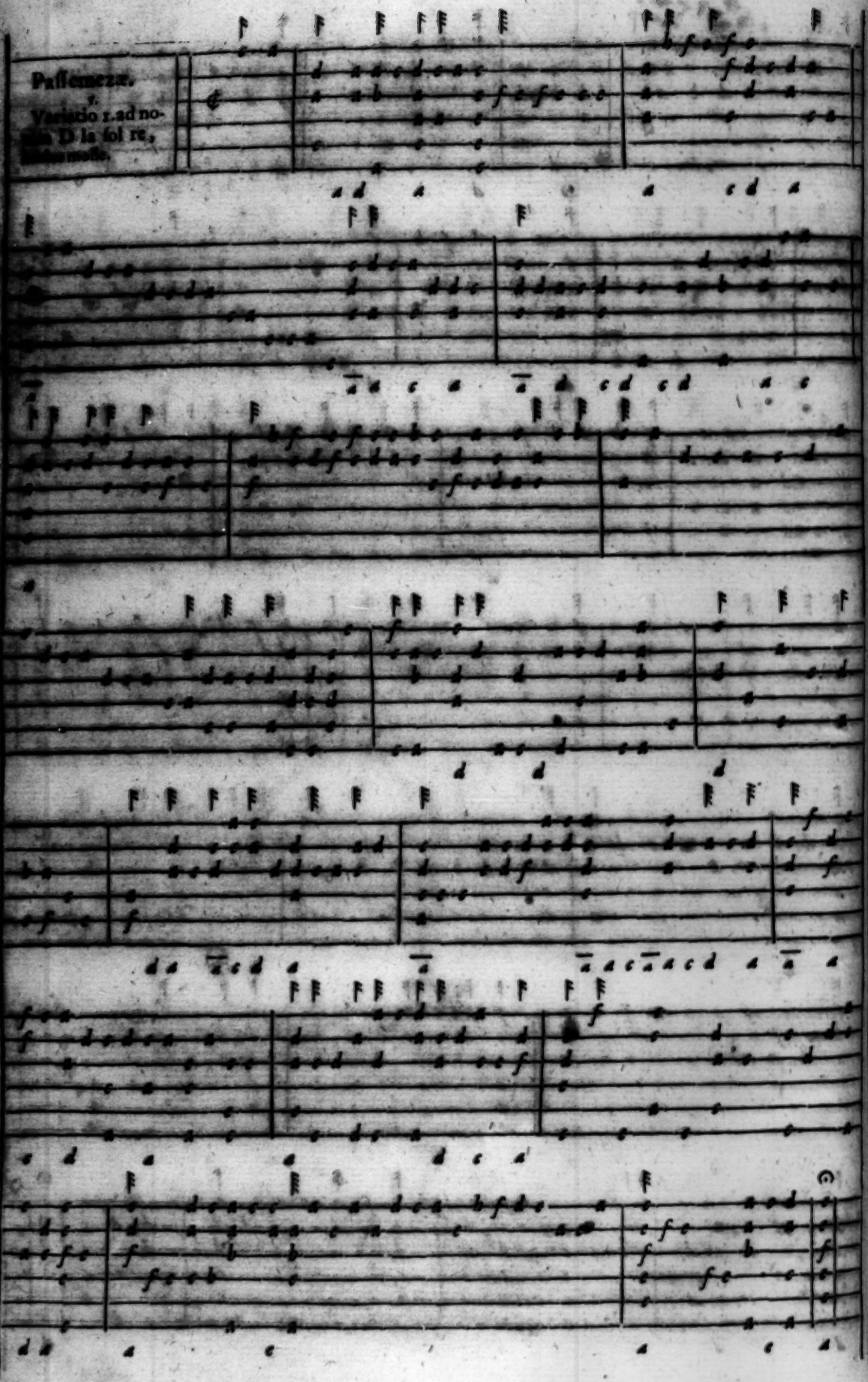

Variatio
3.


Prima variatio triplæ.
Variatio 2.


Variatio
3.


Ripieno.

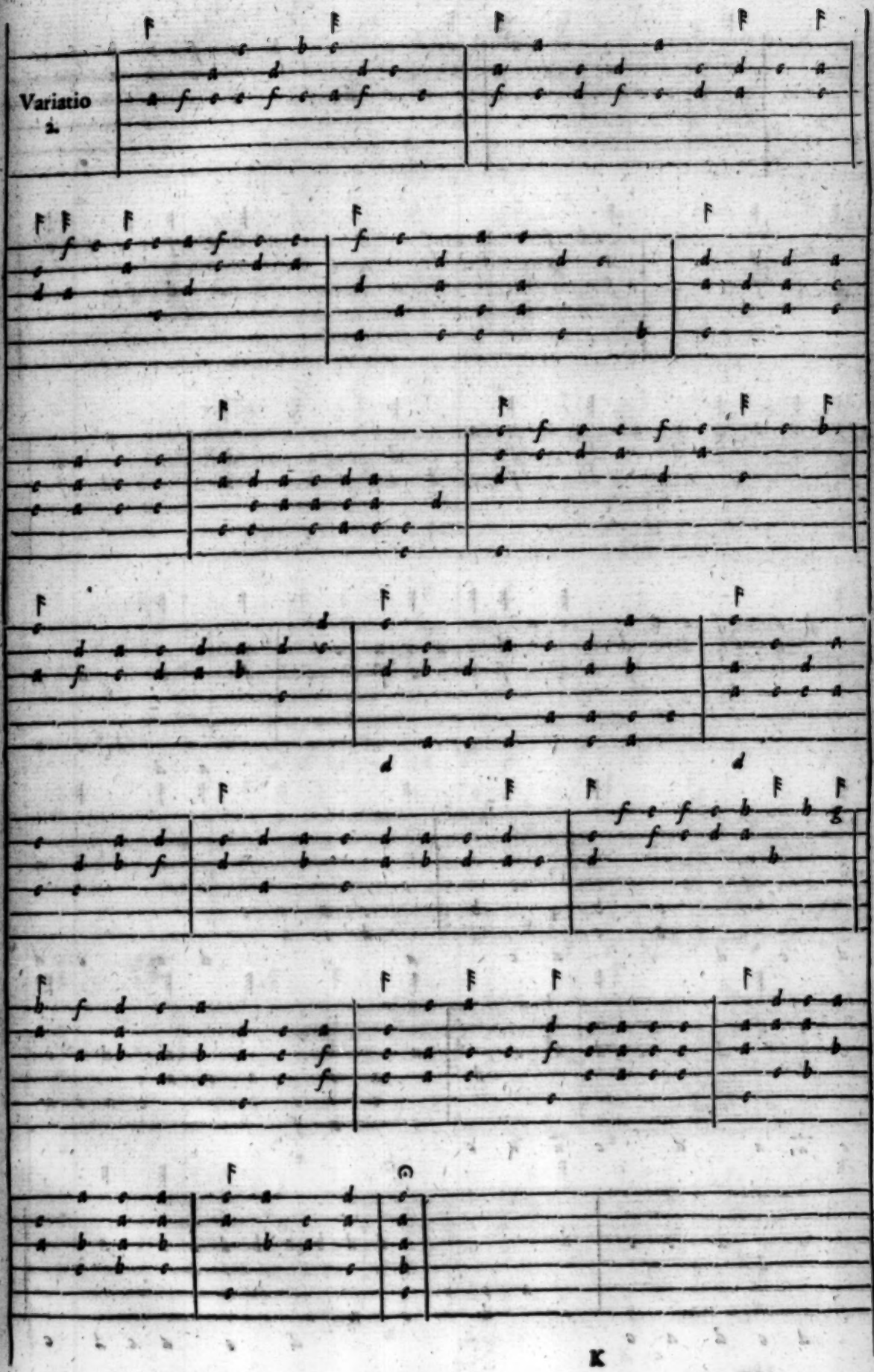


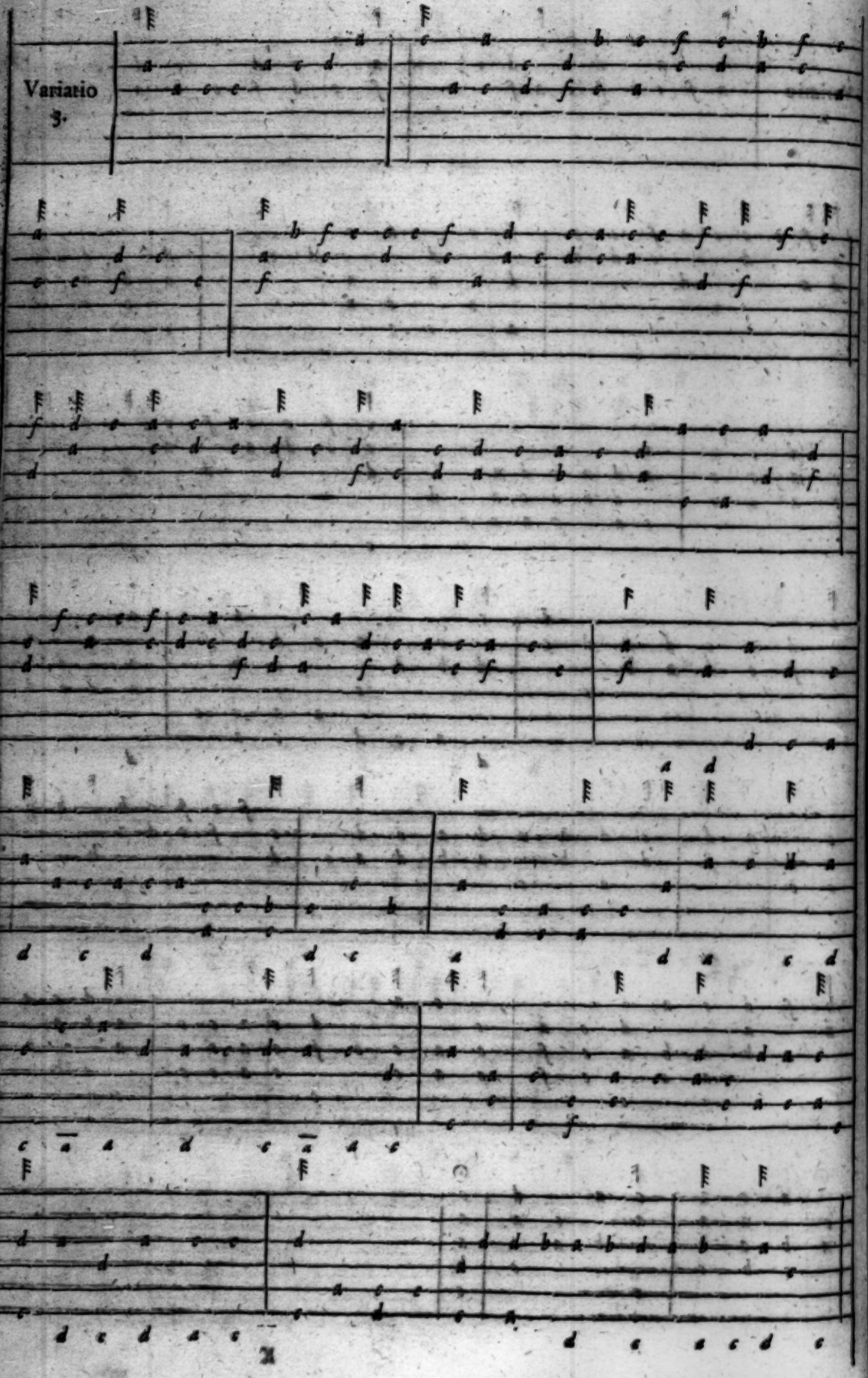


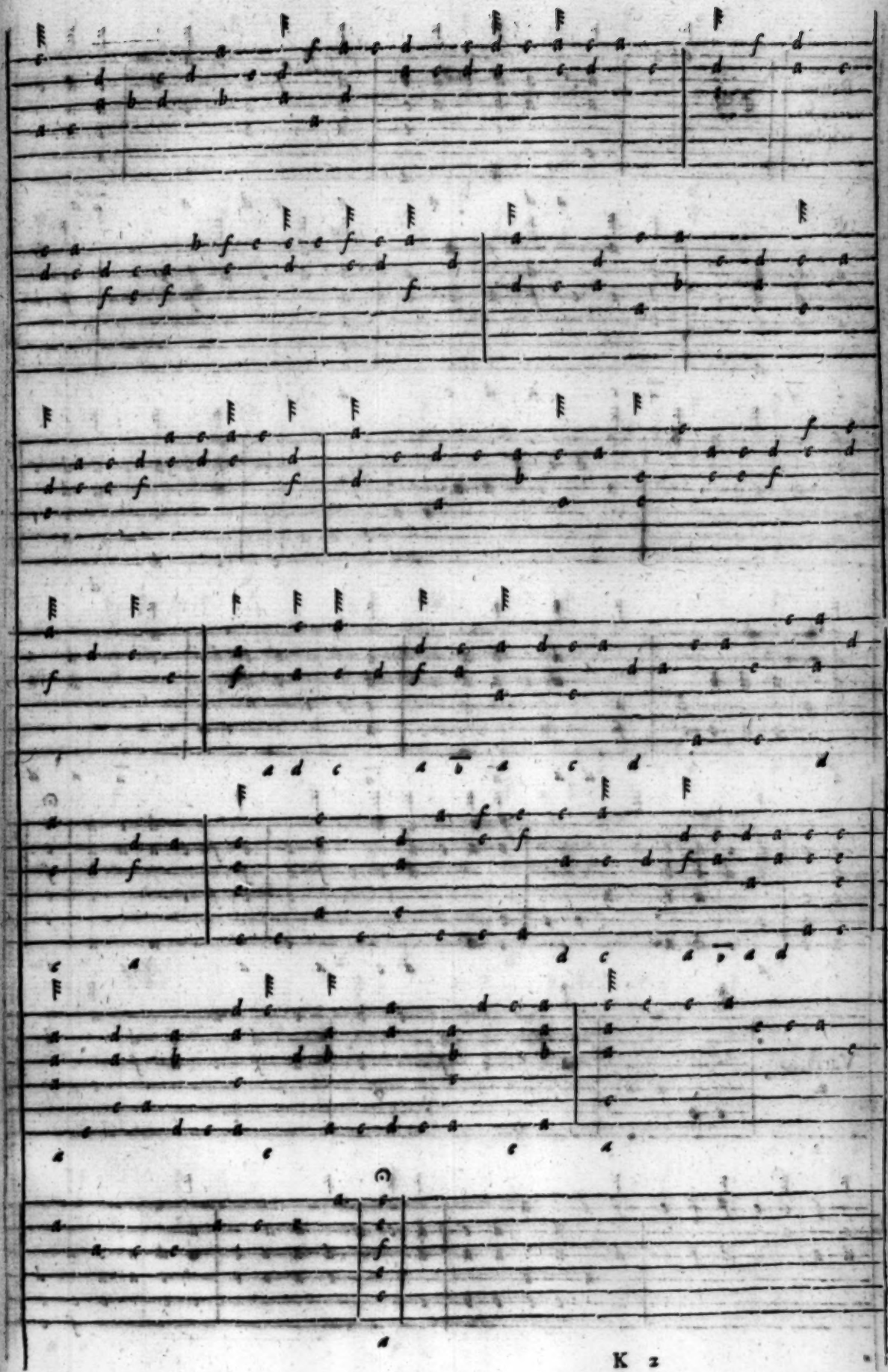
Passemezæ.

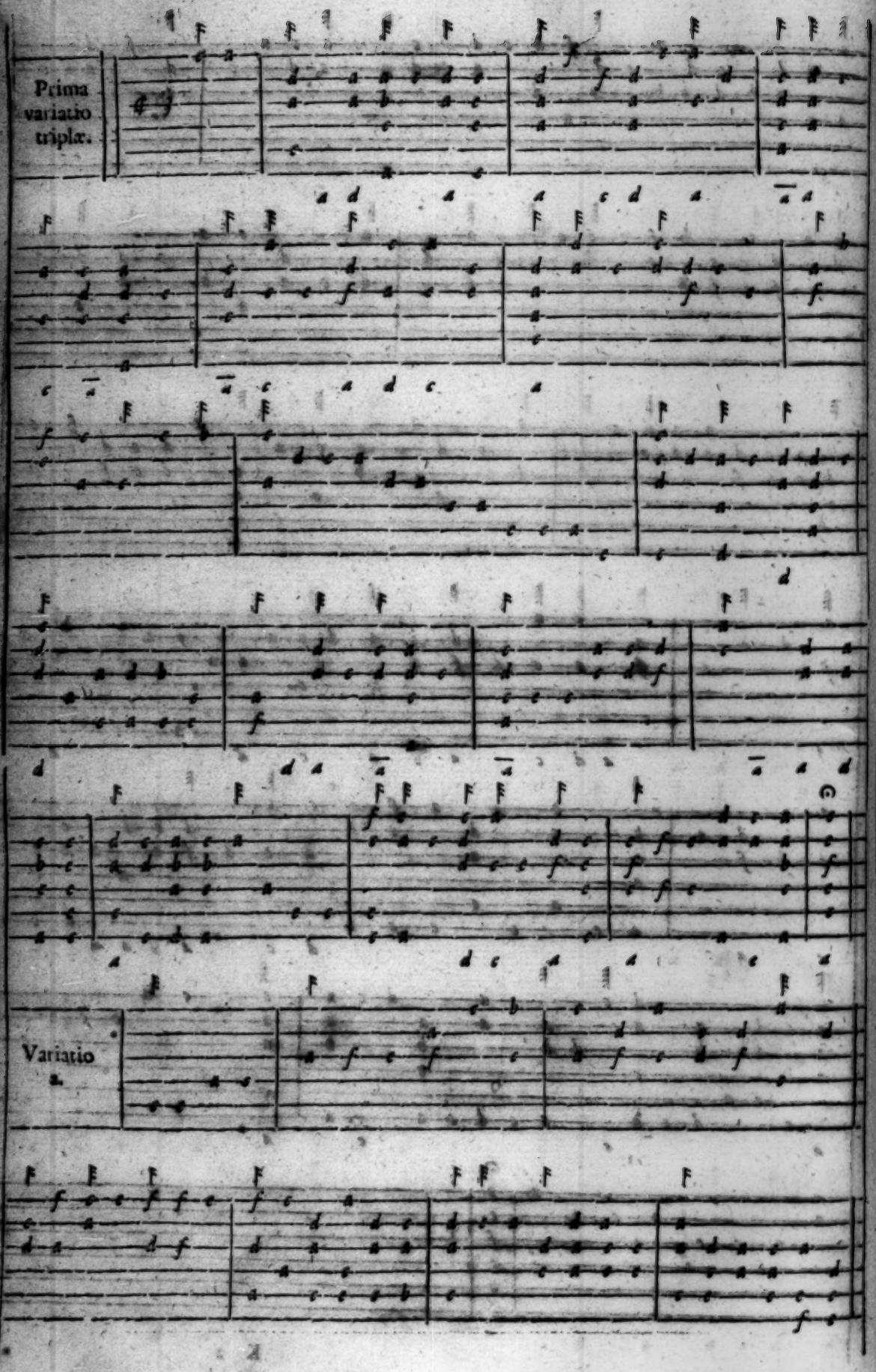
5.

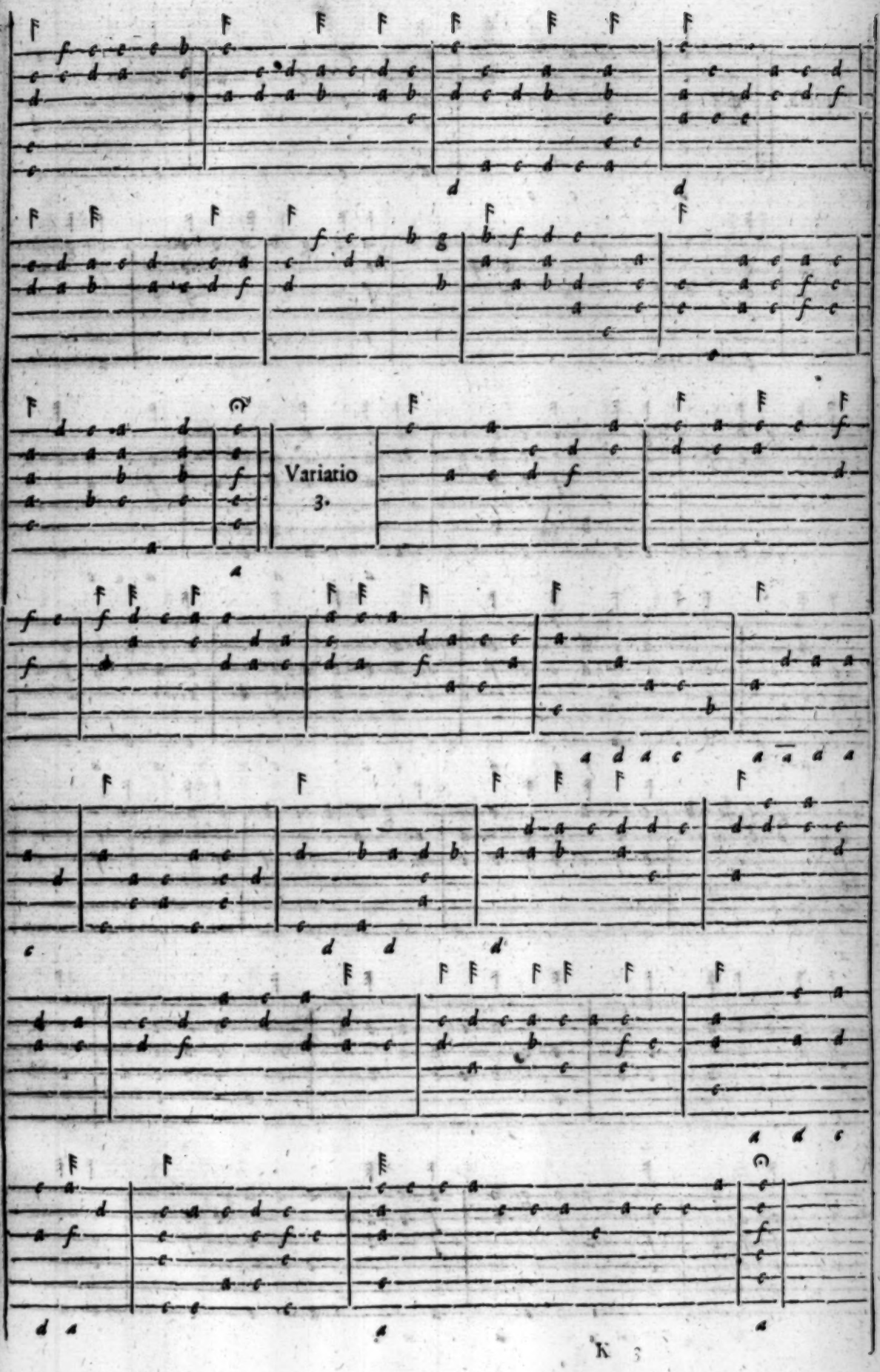
Variatio 1. ad nomen D la sol re, [illegible] mosse.

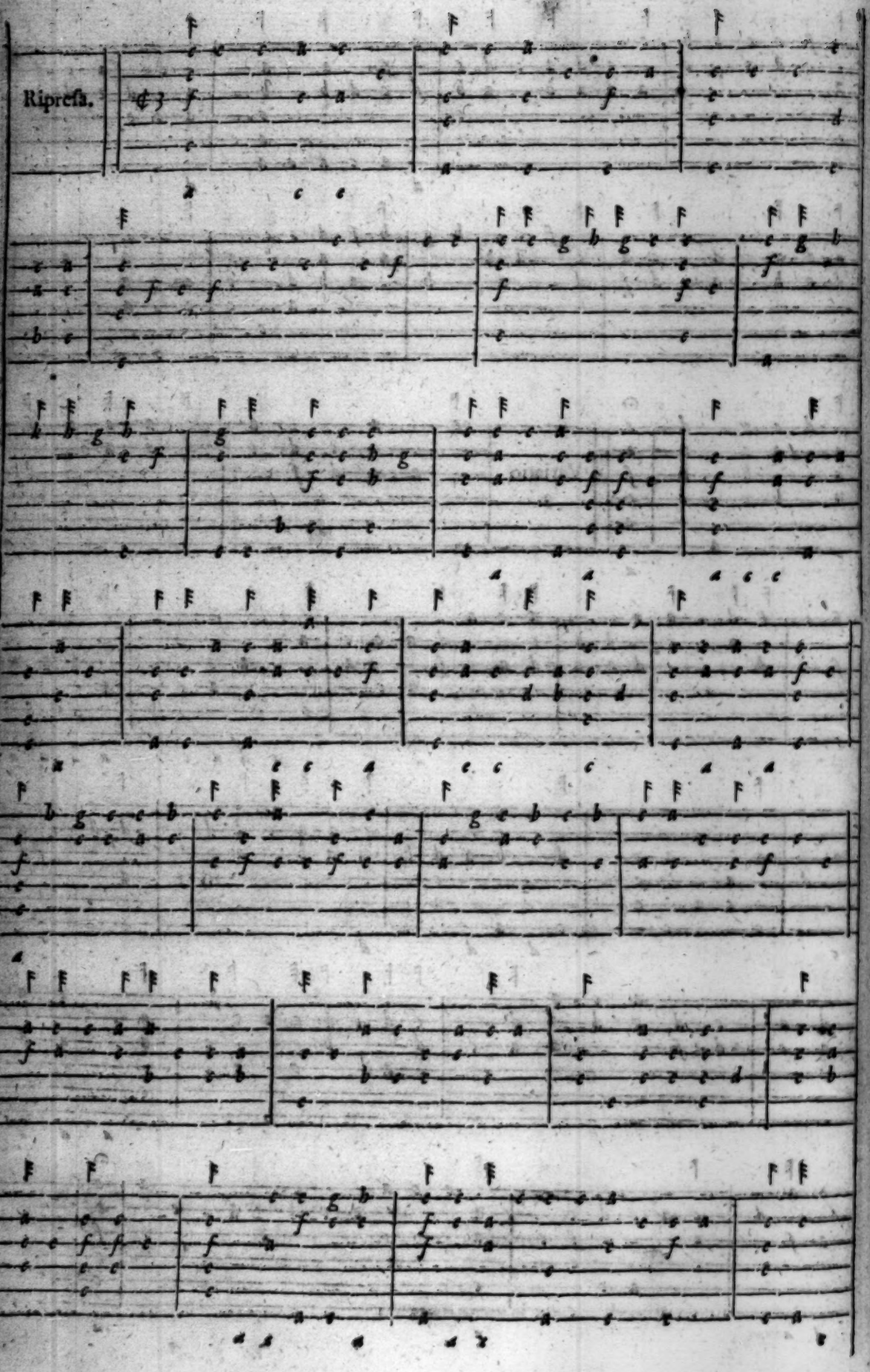

Variatio
2.

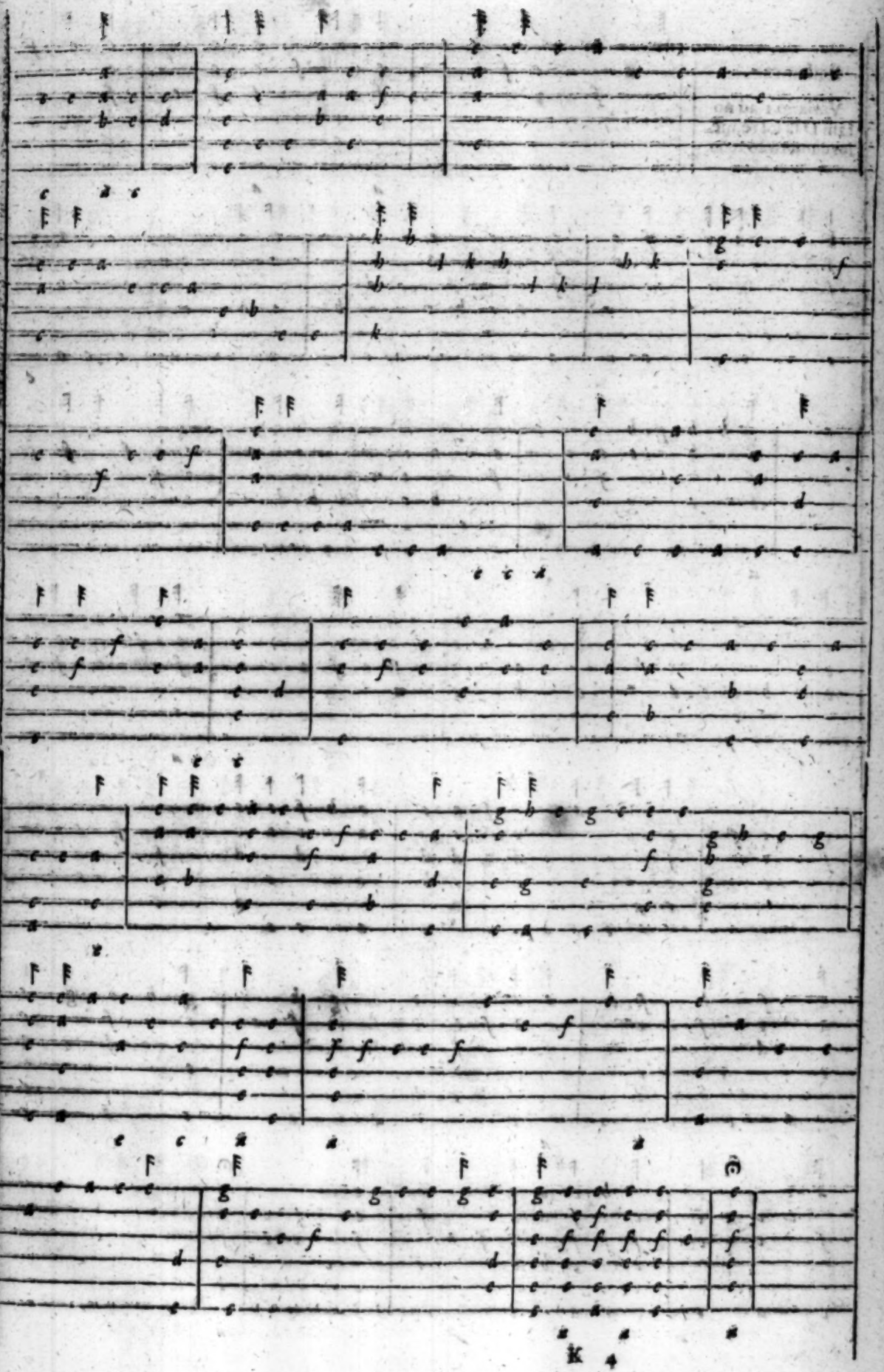

Variatio
3.

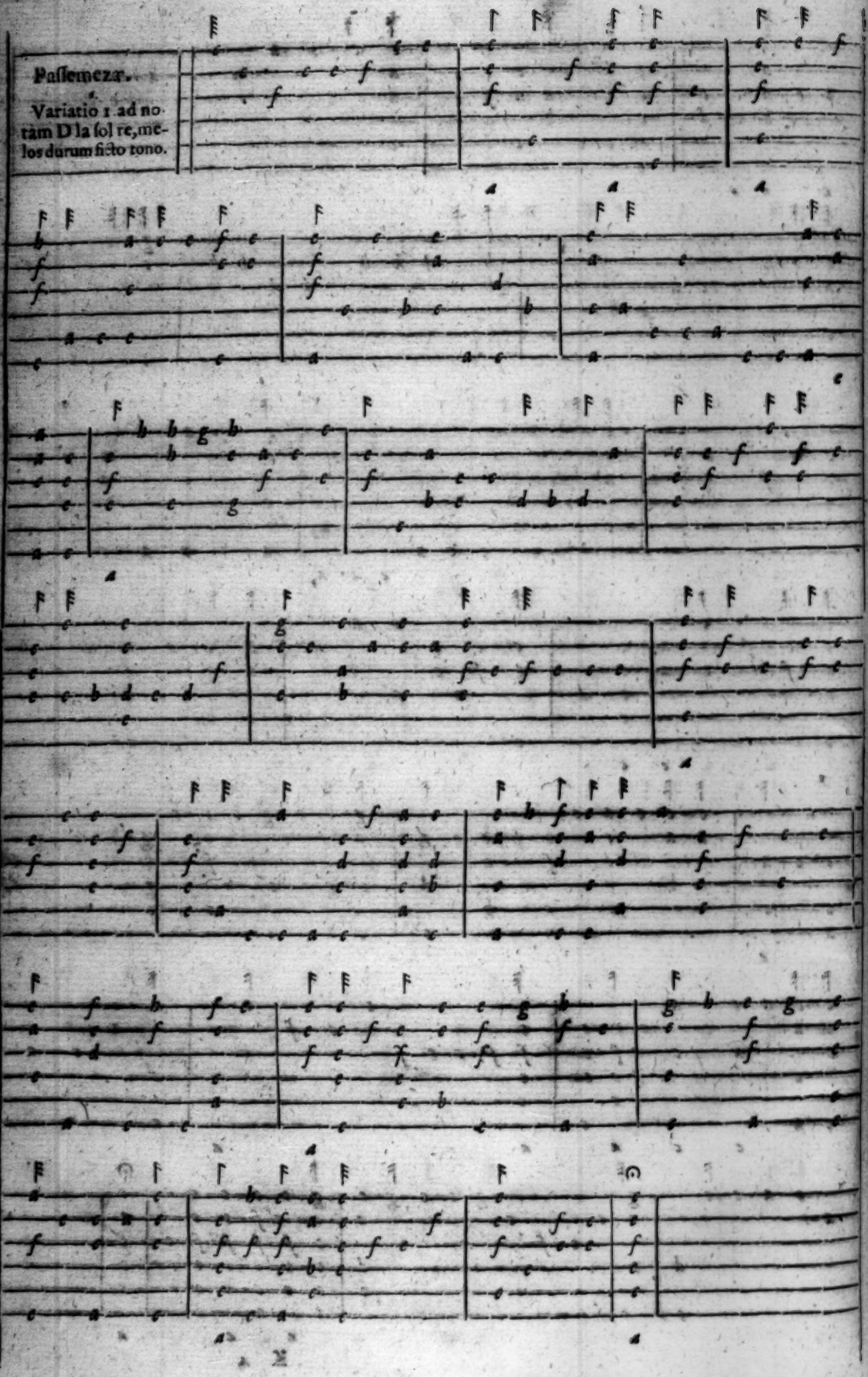


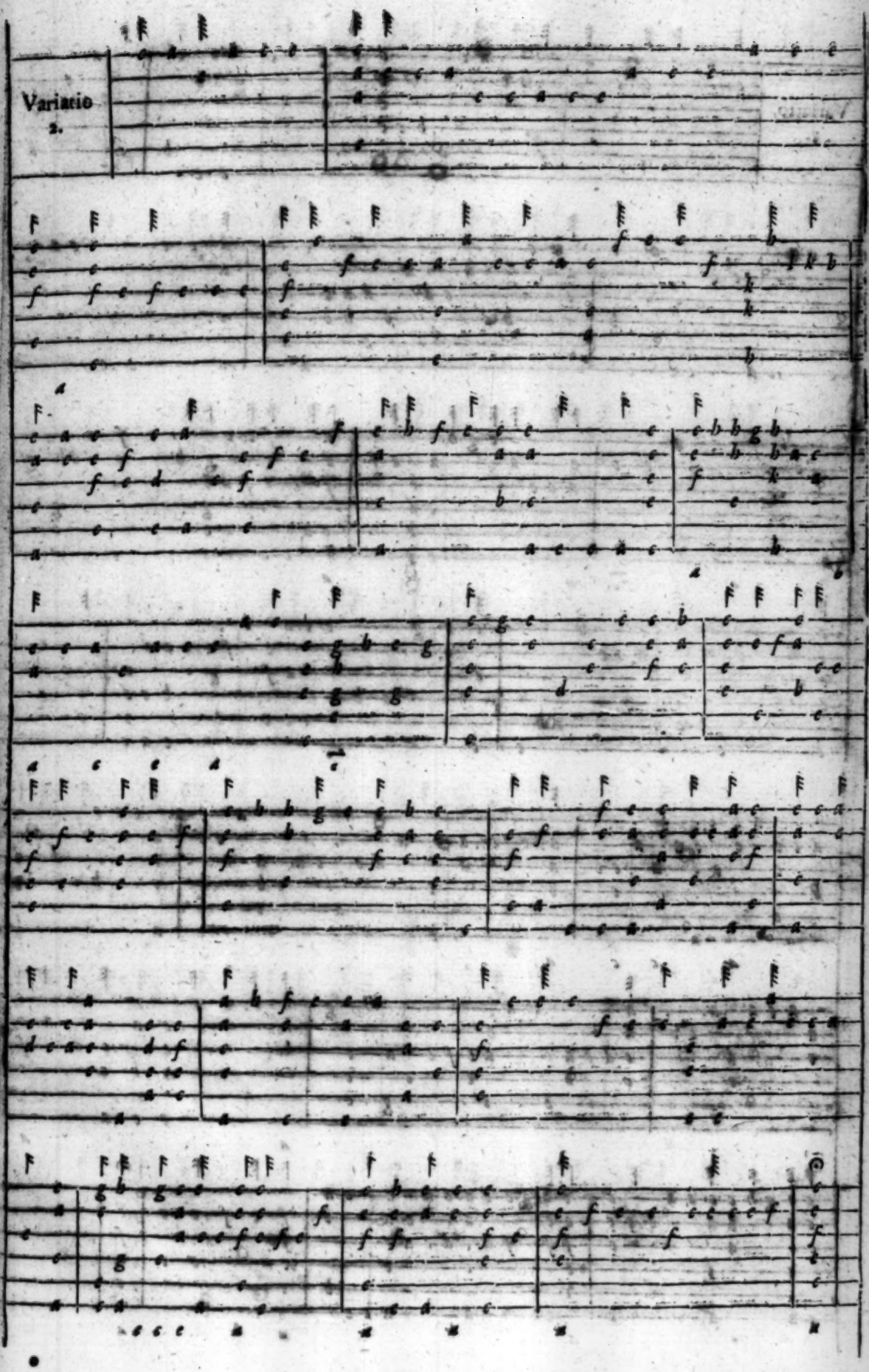

Prima variatio triplæ.
Variatio 2.

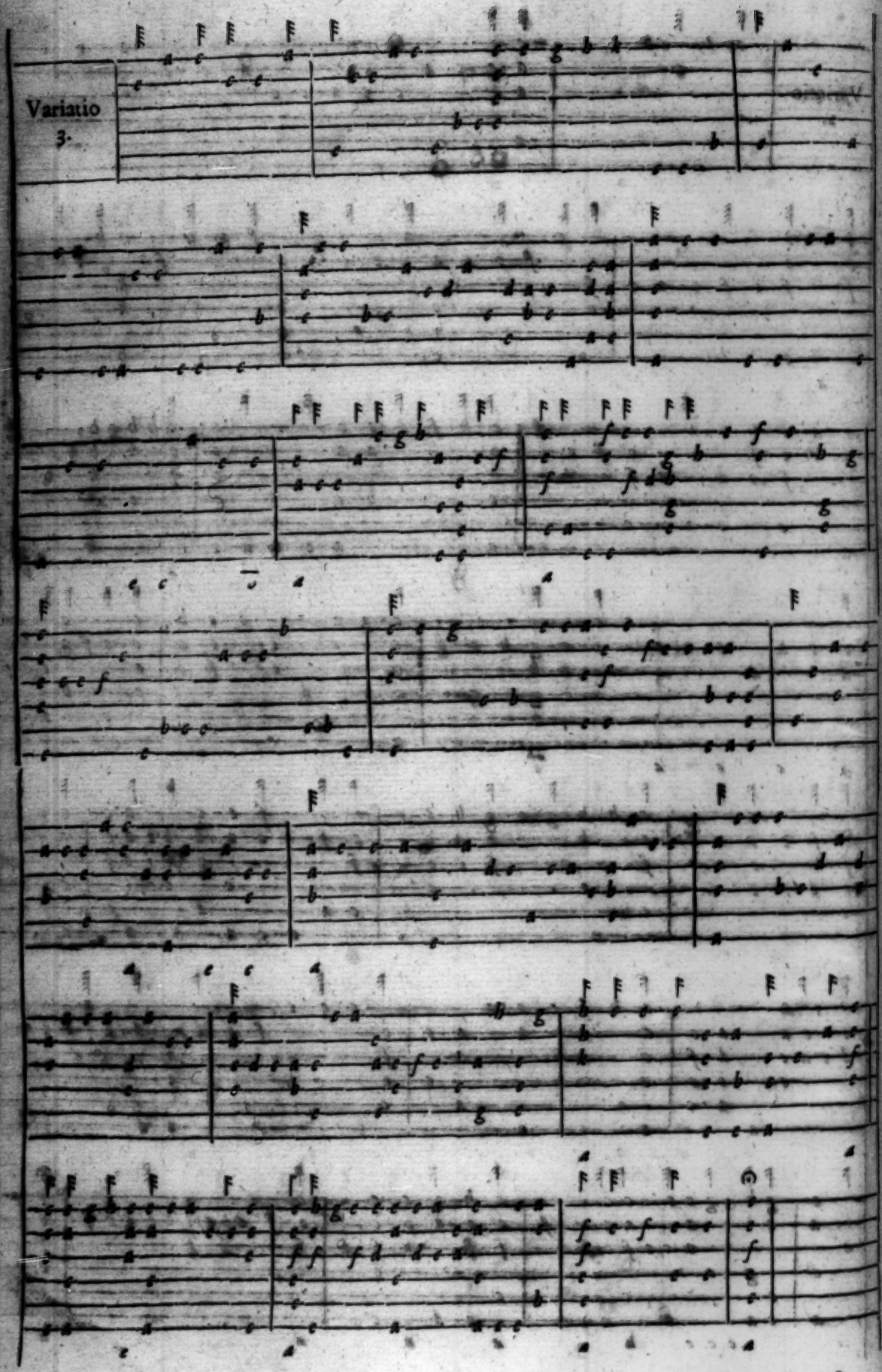

Variatio
3.

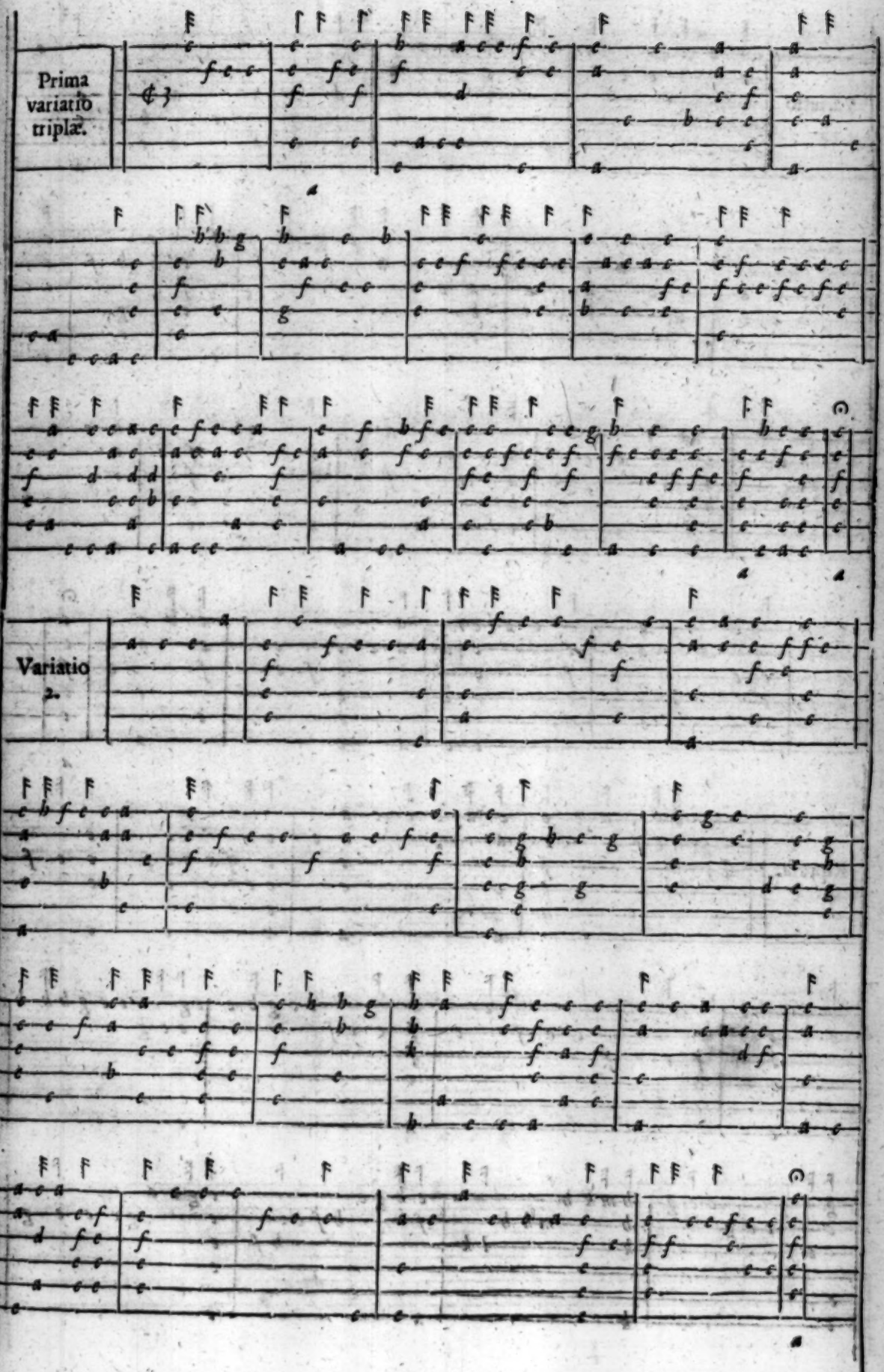

Ripresa.

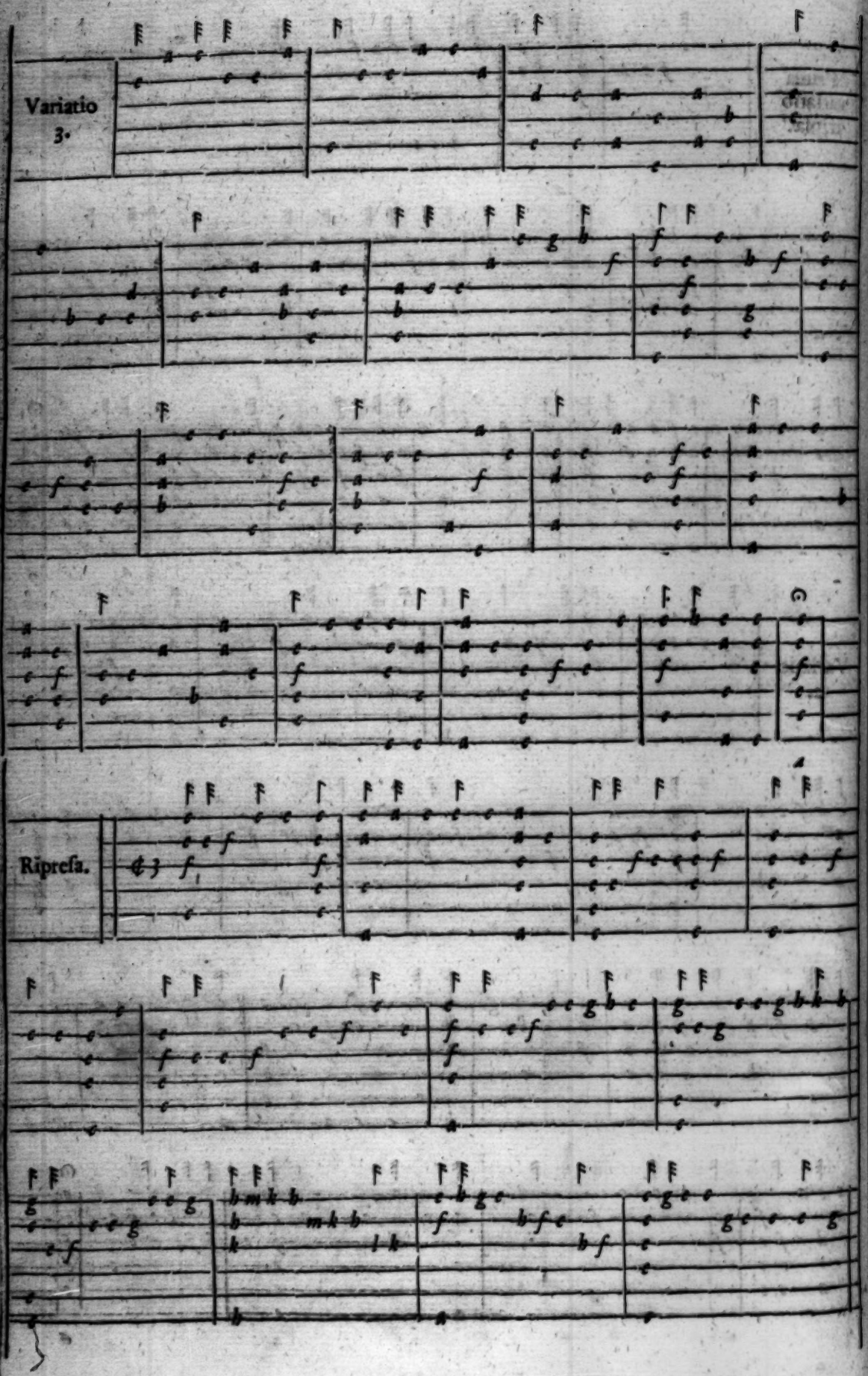


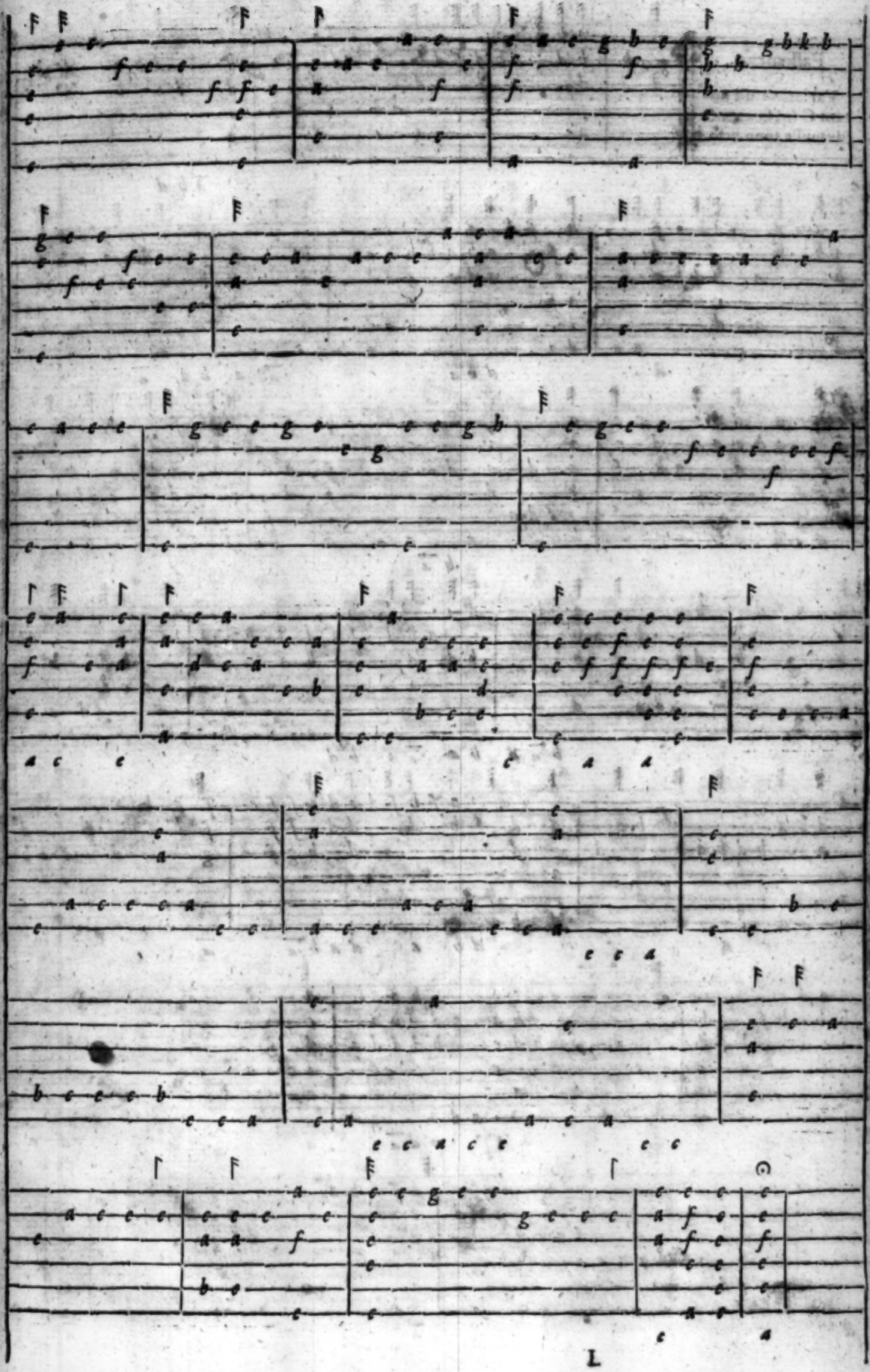

Passemezar.
Variatio 1. ad notam D la sol re, melos durum ficto tono.

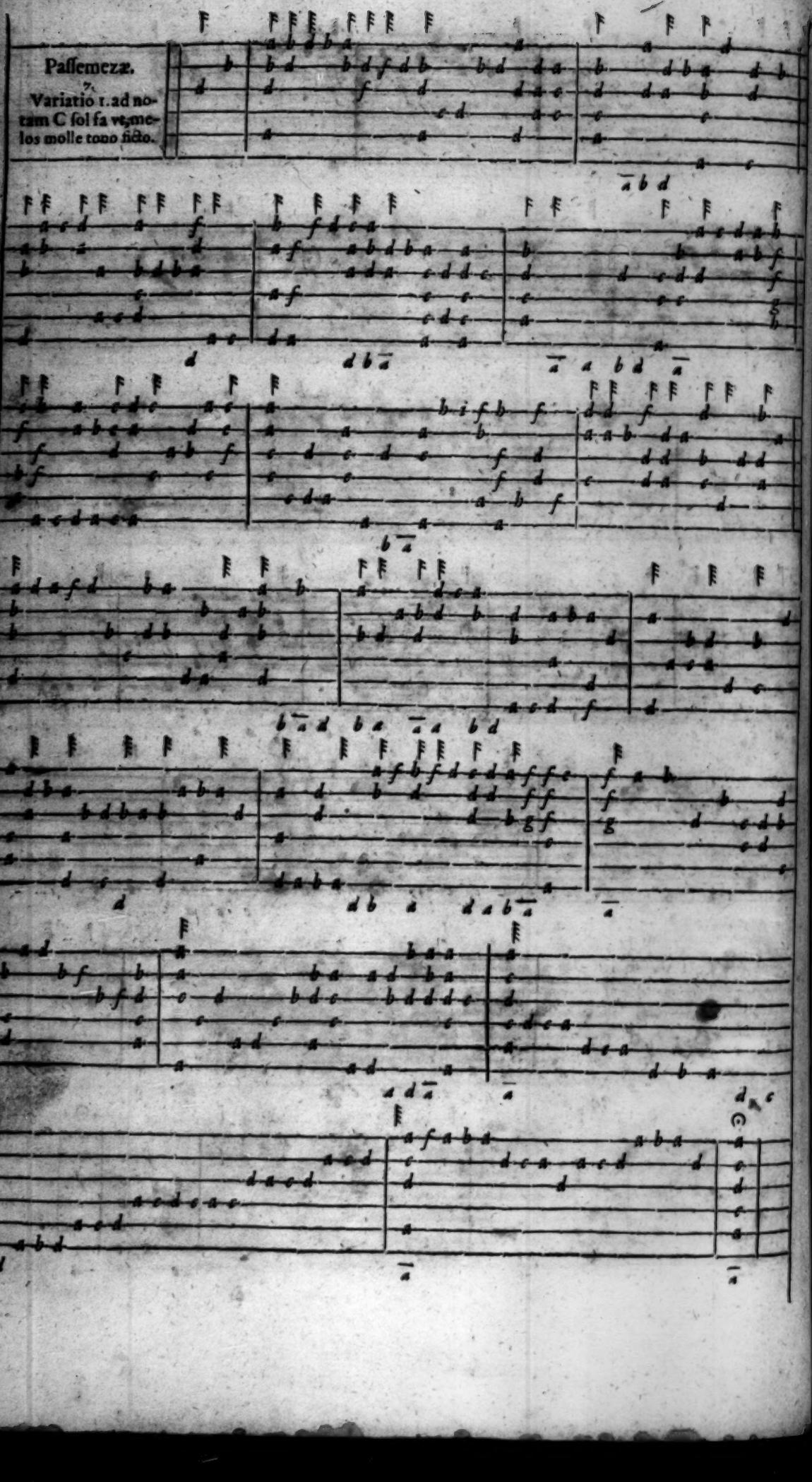

Variatio
2.

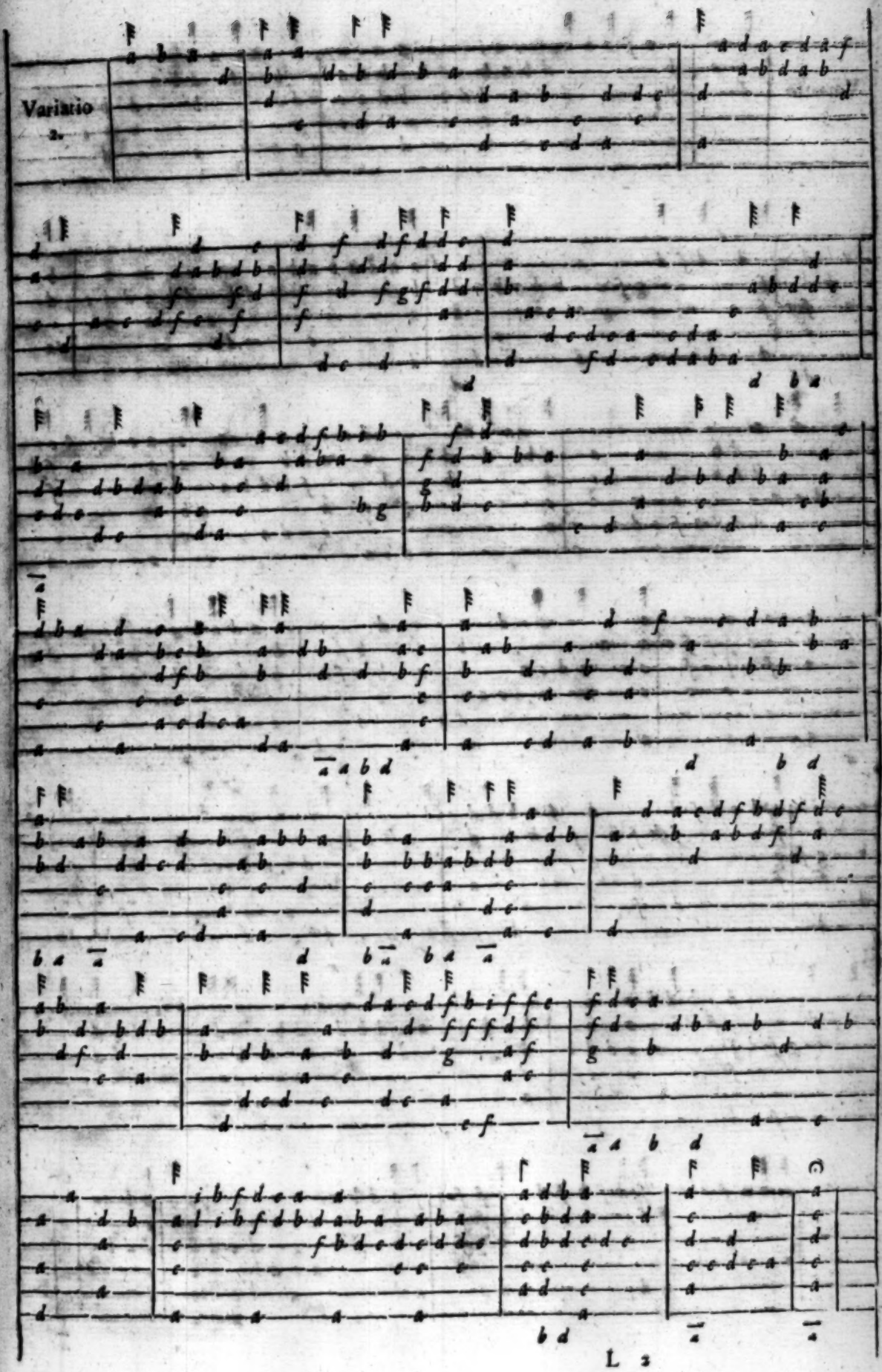

Variatio
3.

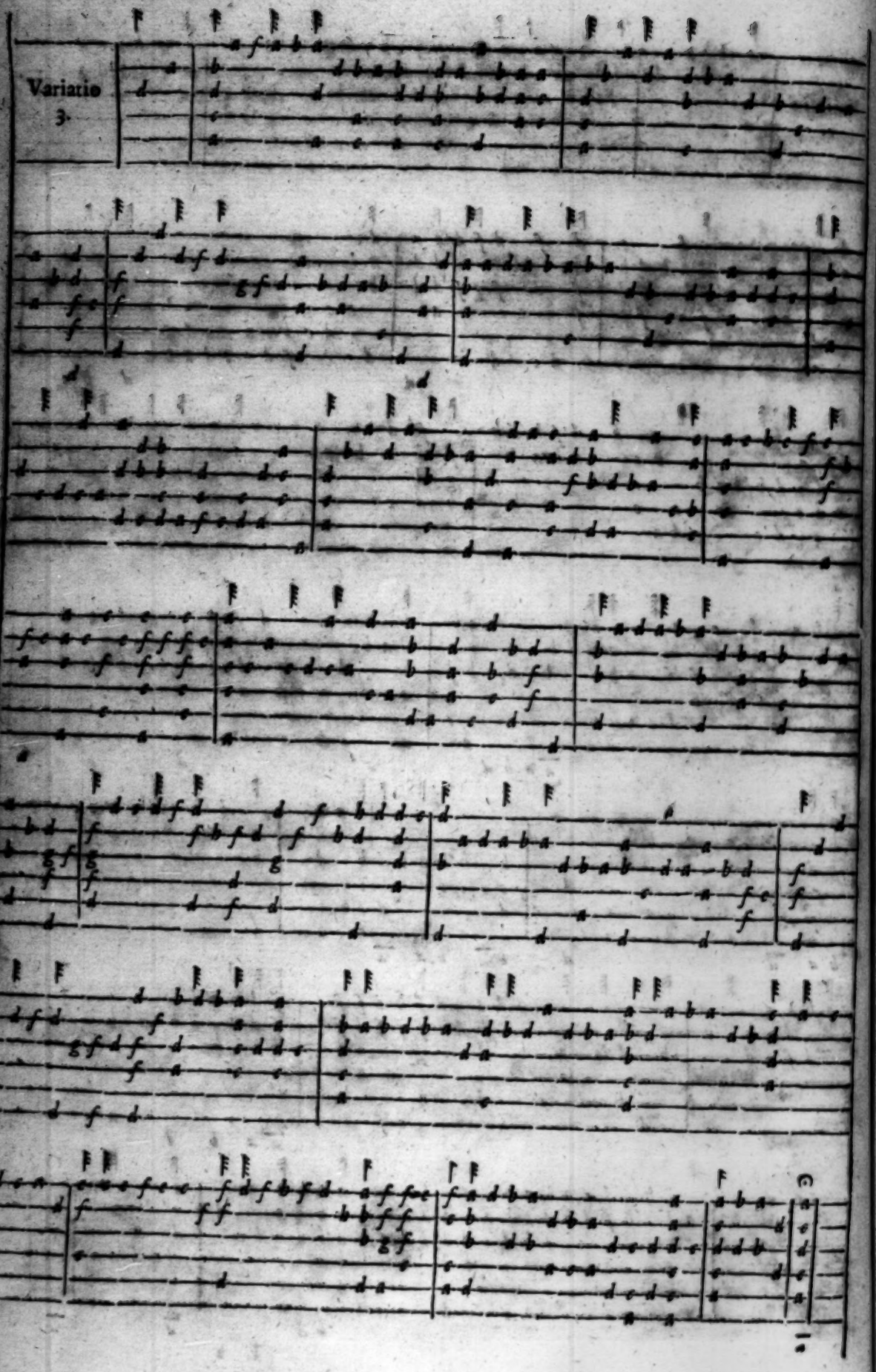

Prima variatio triplæ.
Variatio 2.

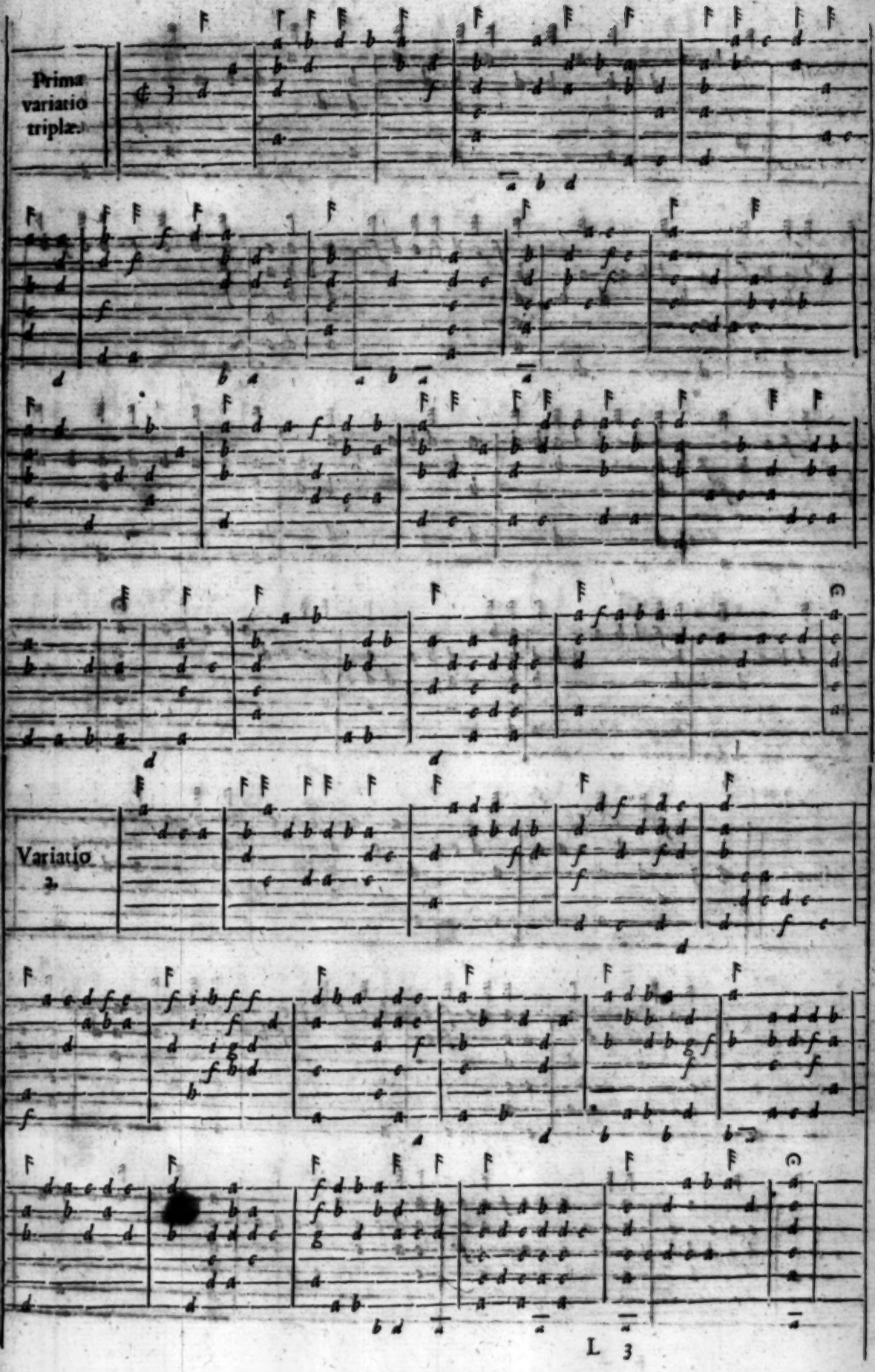

Variatio
3.
Ripresa.

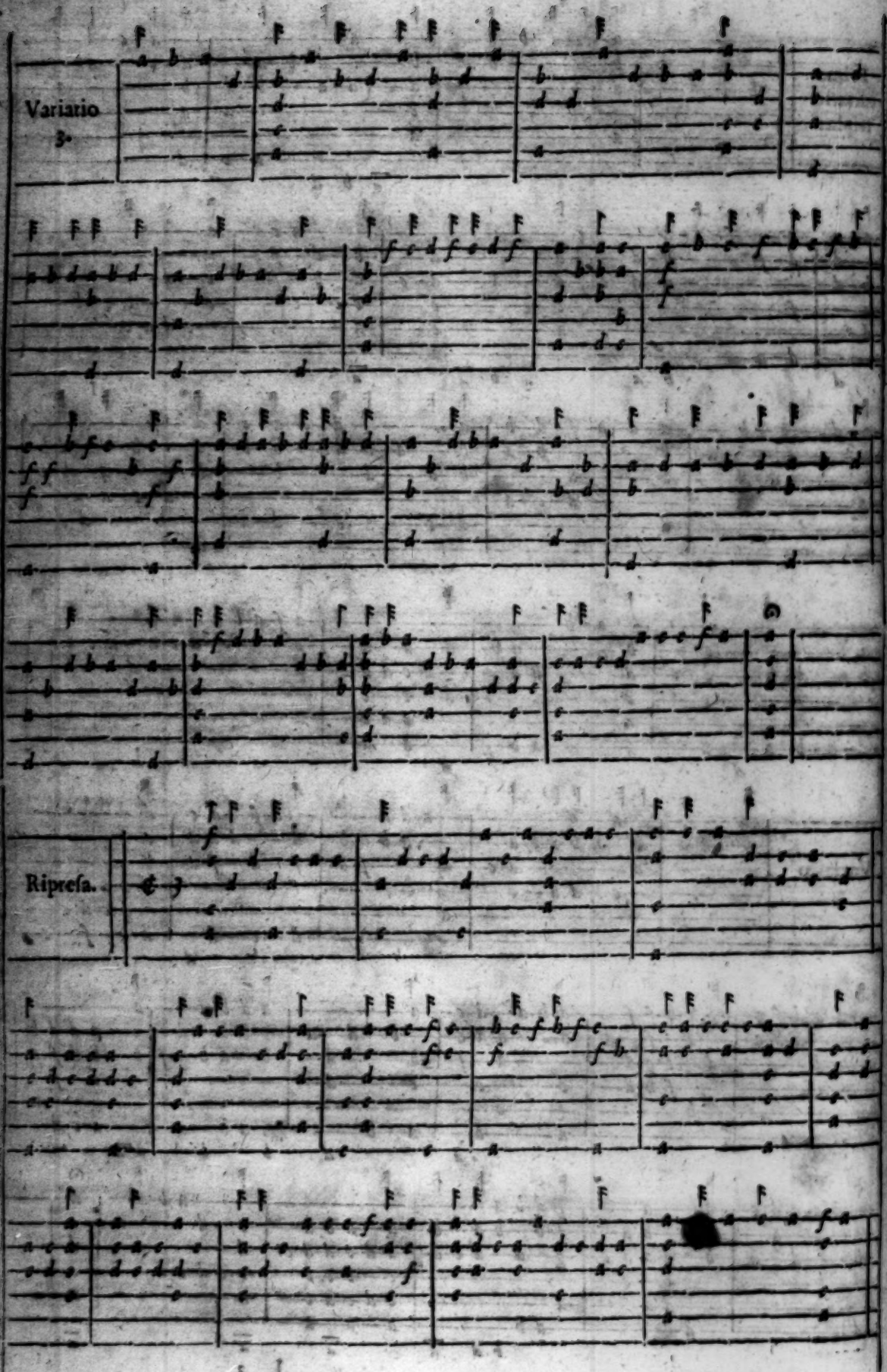


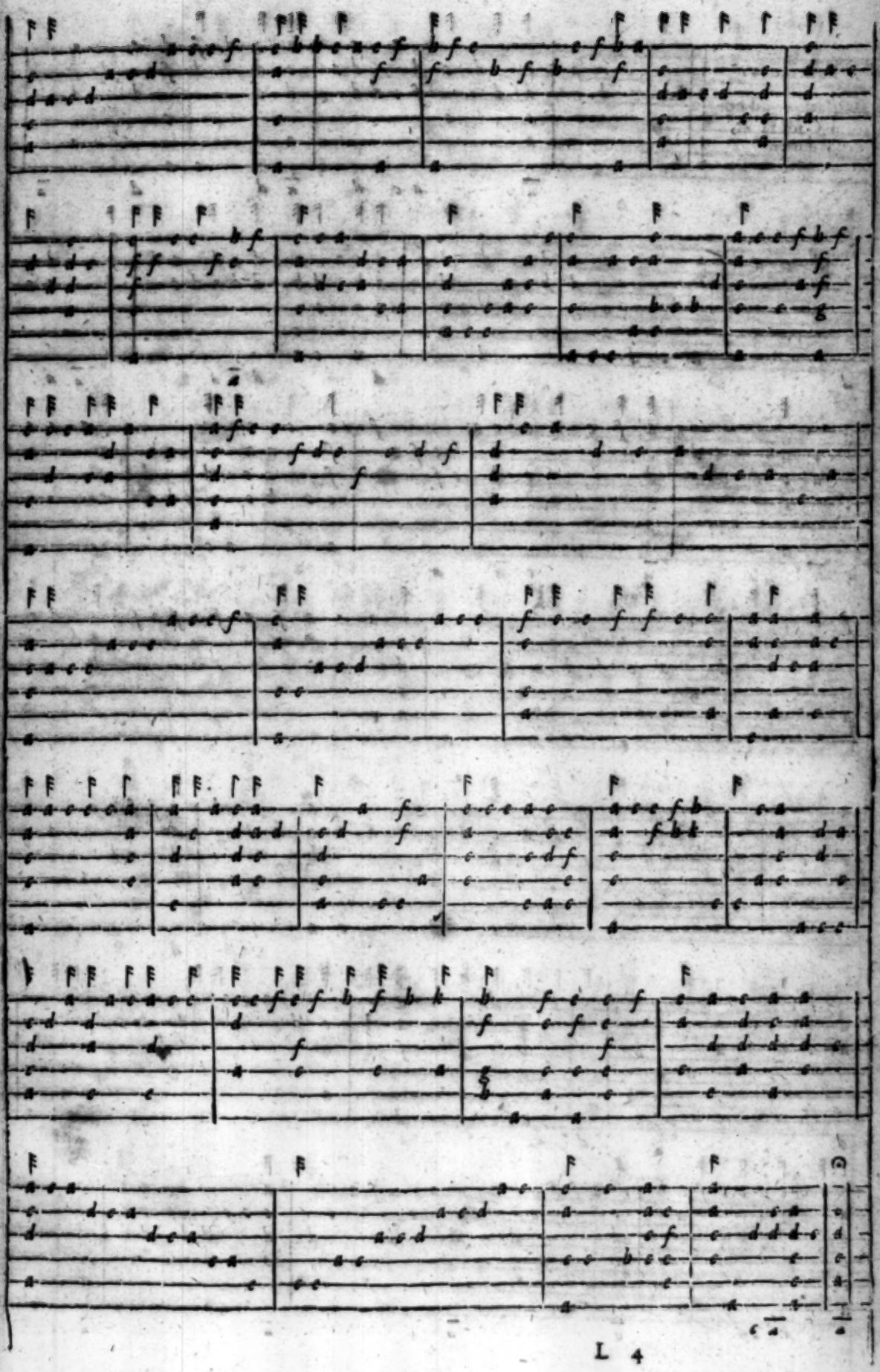

Passemezæ.
7.
Variatio 1. ad notam C sol fa vt, melos molle tono ficto.

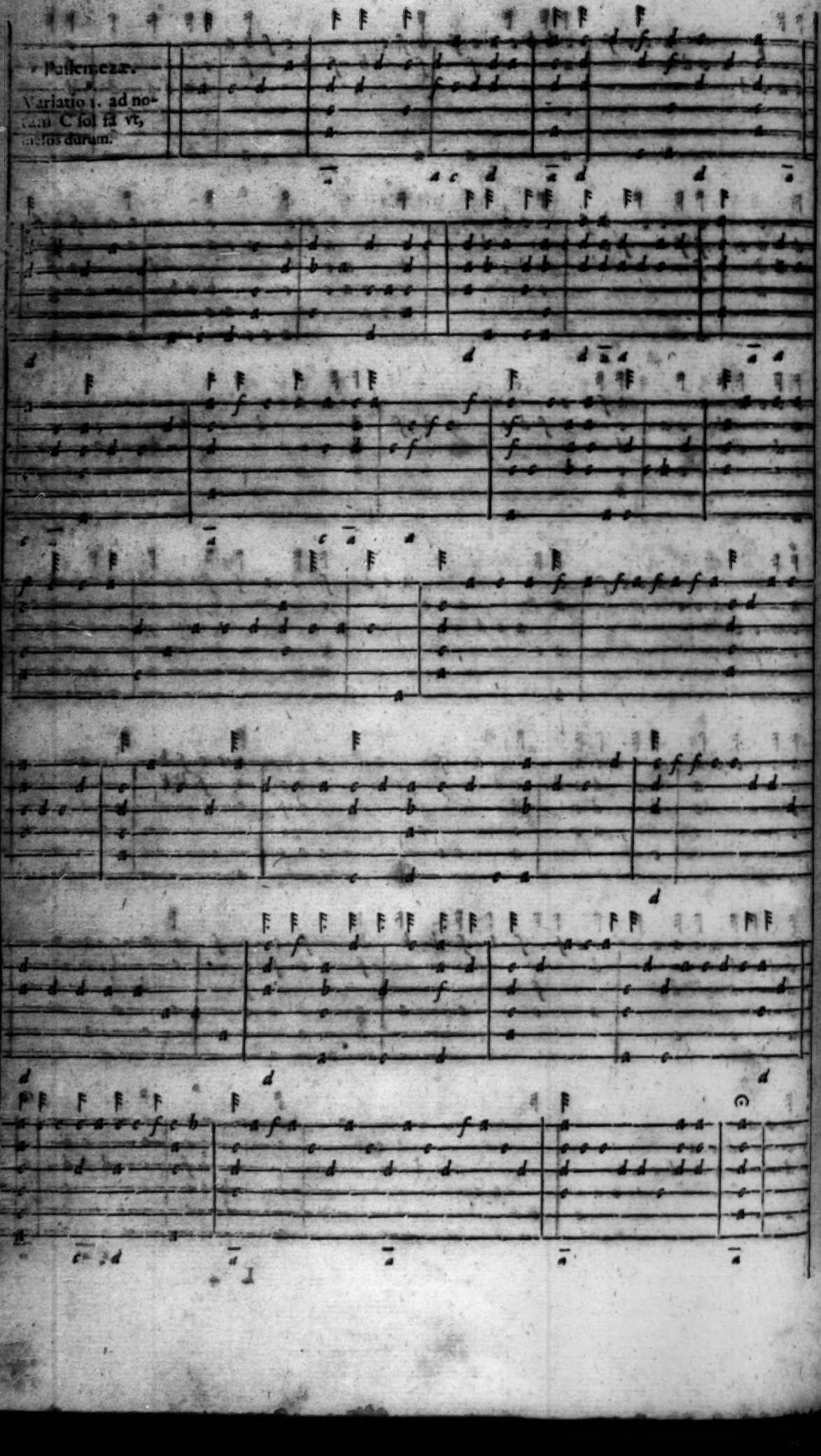

Variatio
2.


Variatio
3.


Prima variatio triplæ.
Variatio 2.

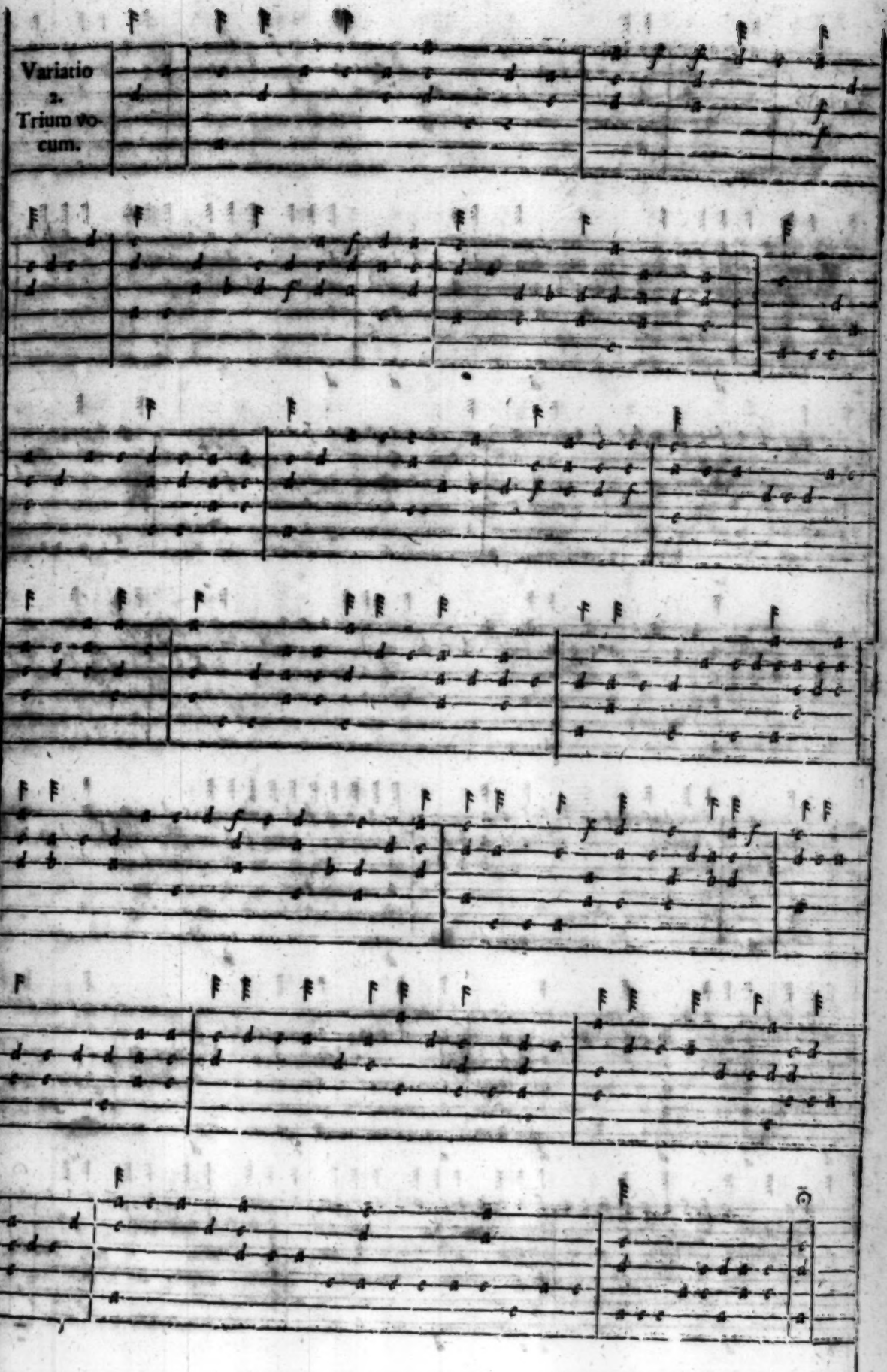

Variatio
3.
Repreſa.

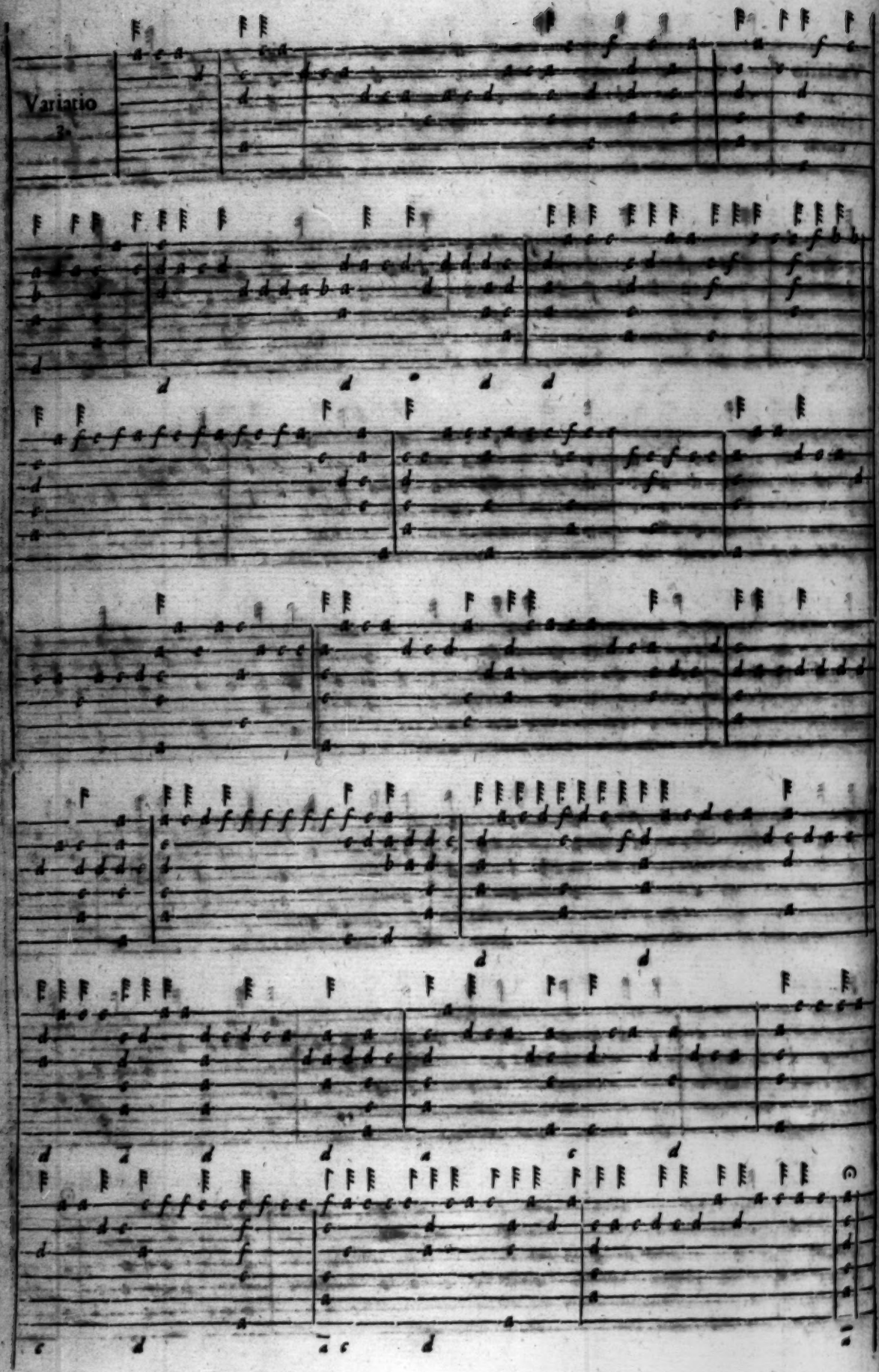


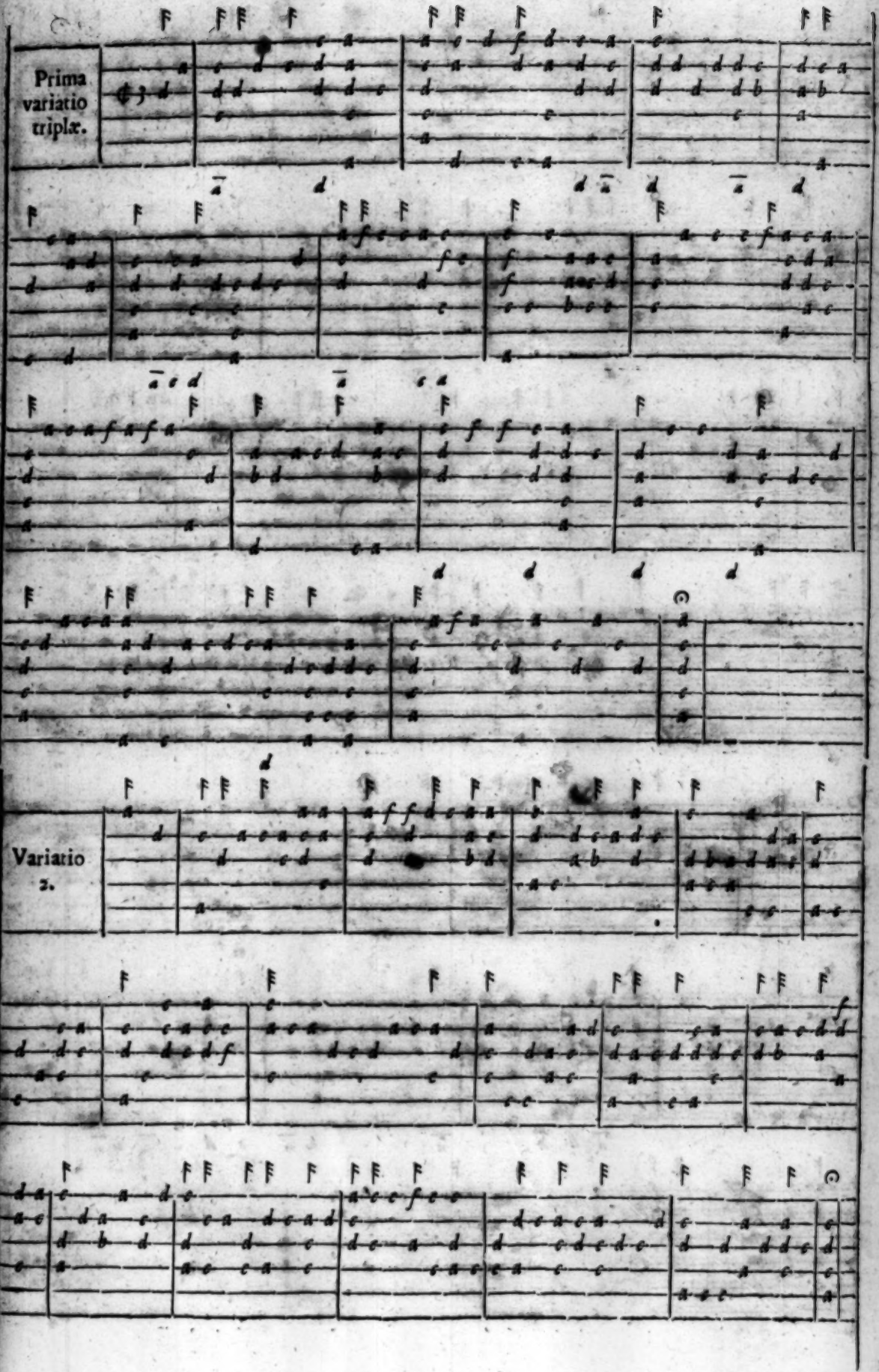


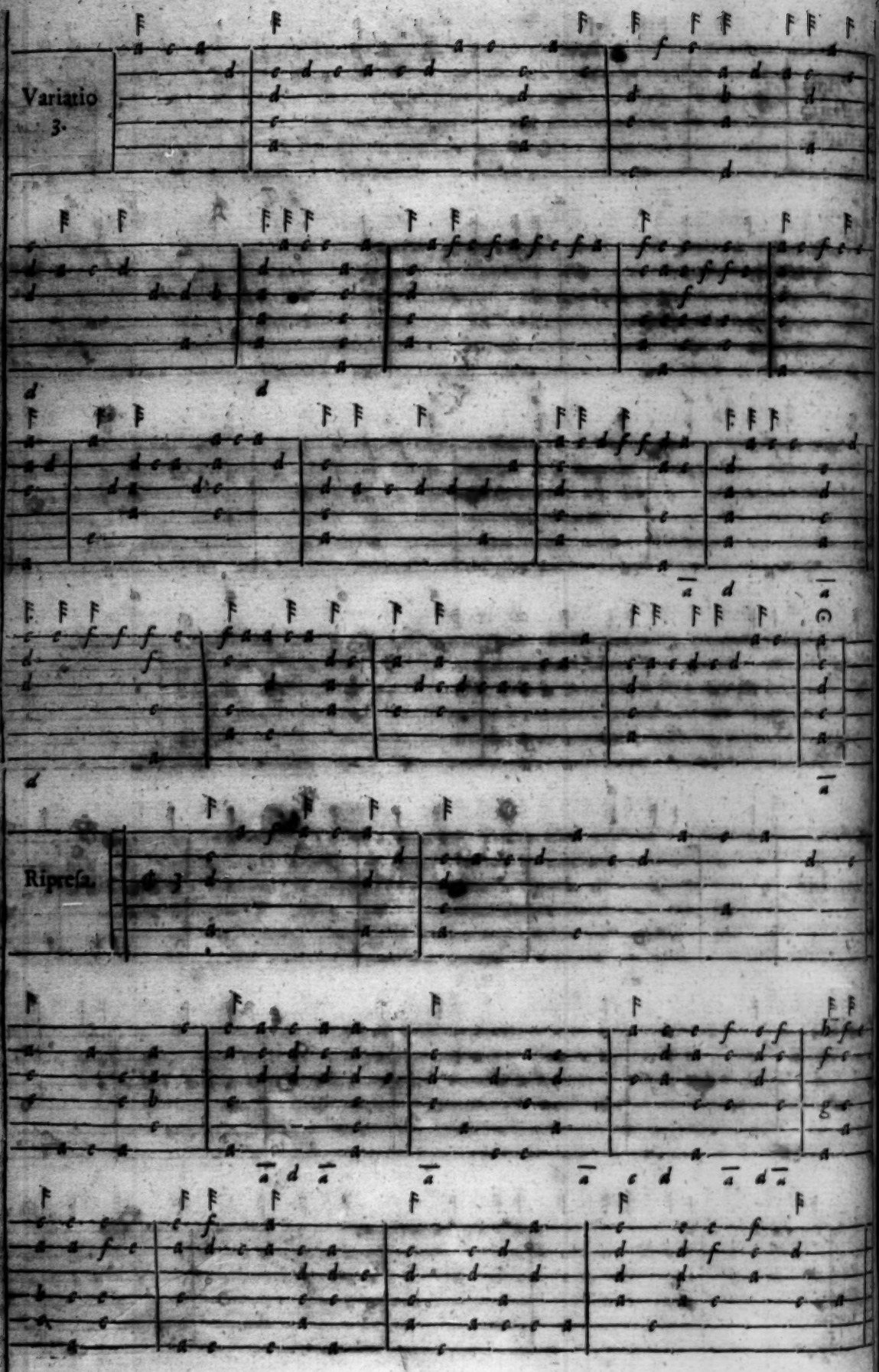
Passemezæ.

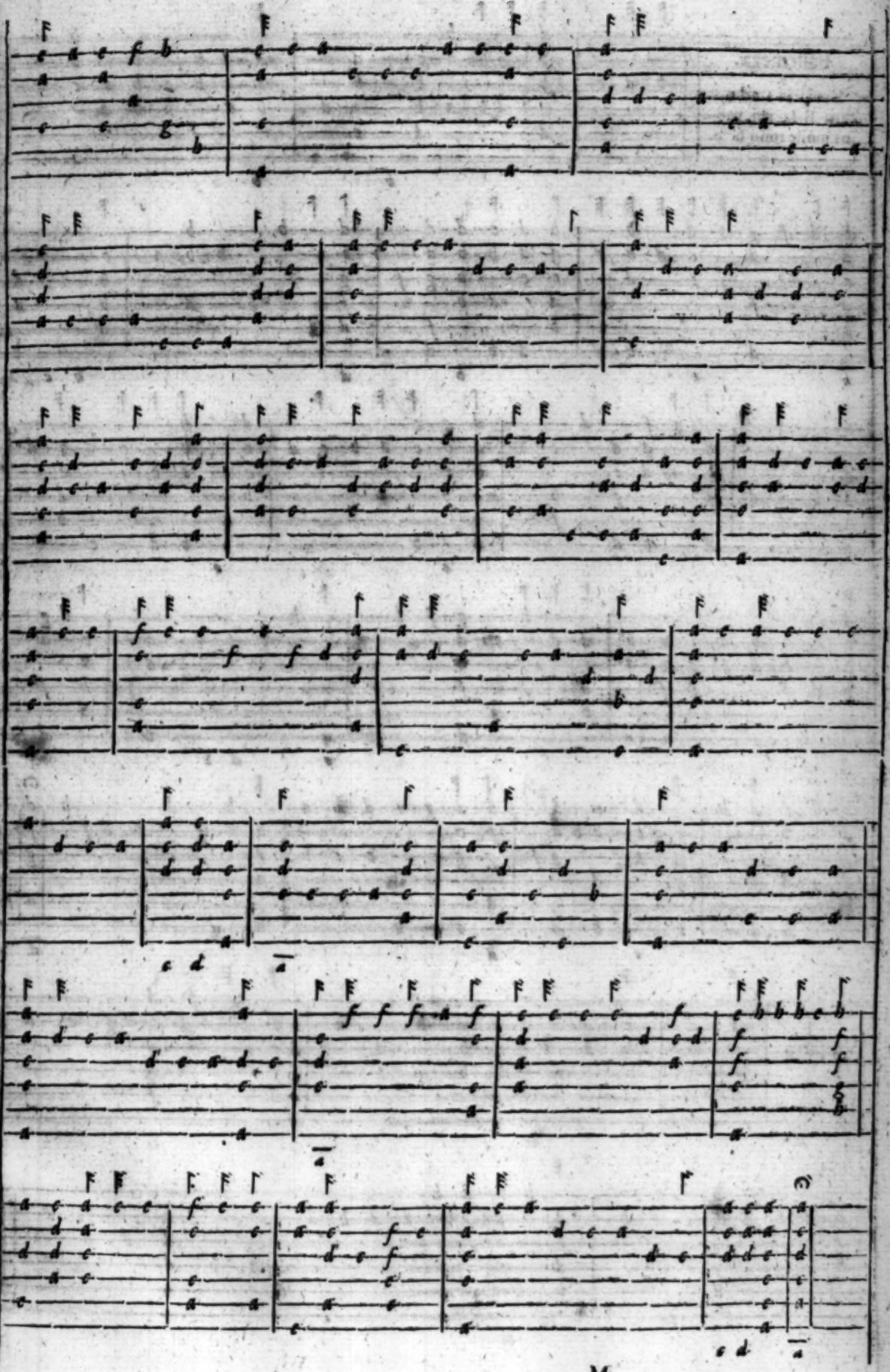
Variatio 1. ad notam C sol fa vt, melos durum.

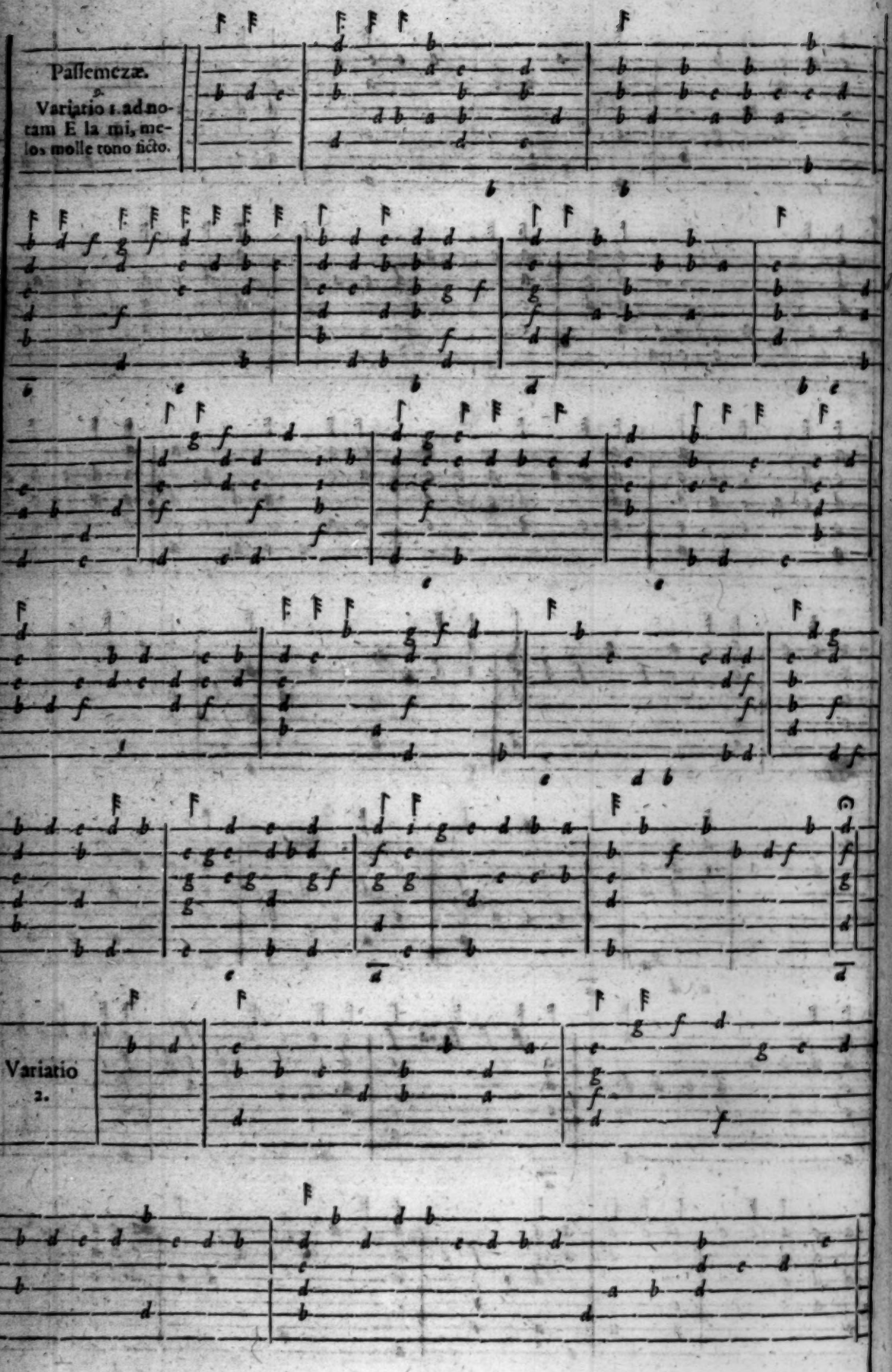

Variatio
2.
Trium vo-
cum.

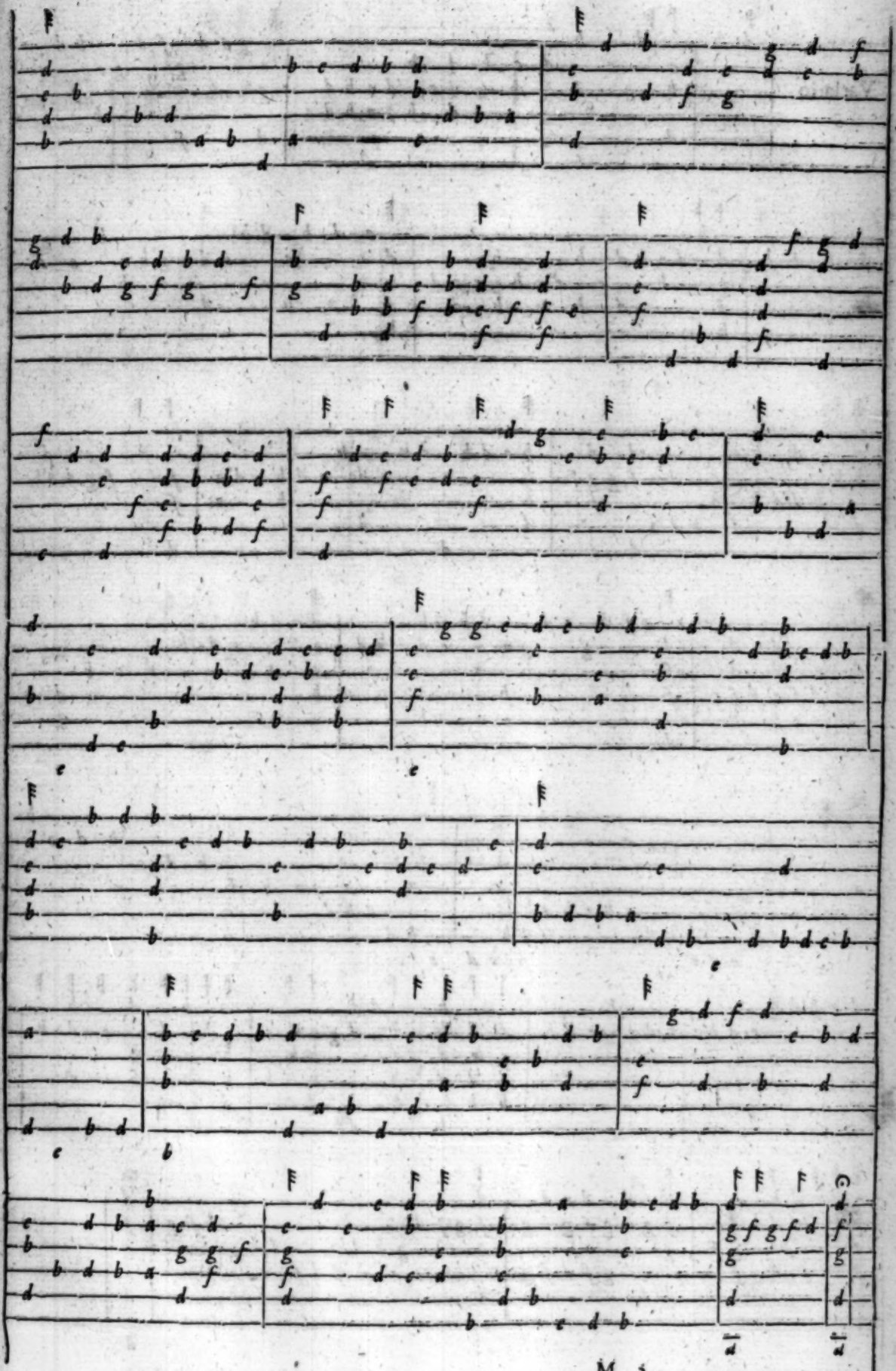

Variatio
3ª

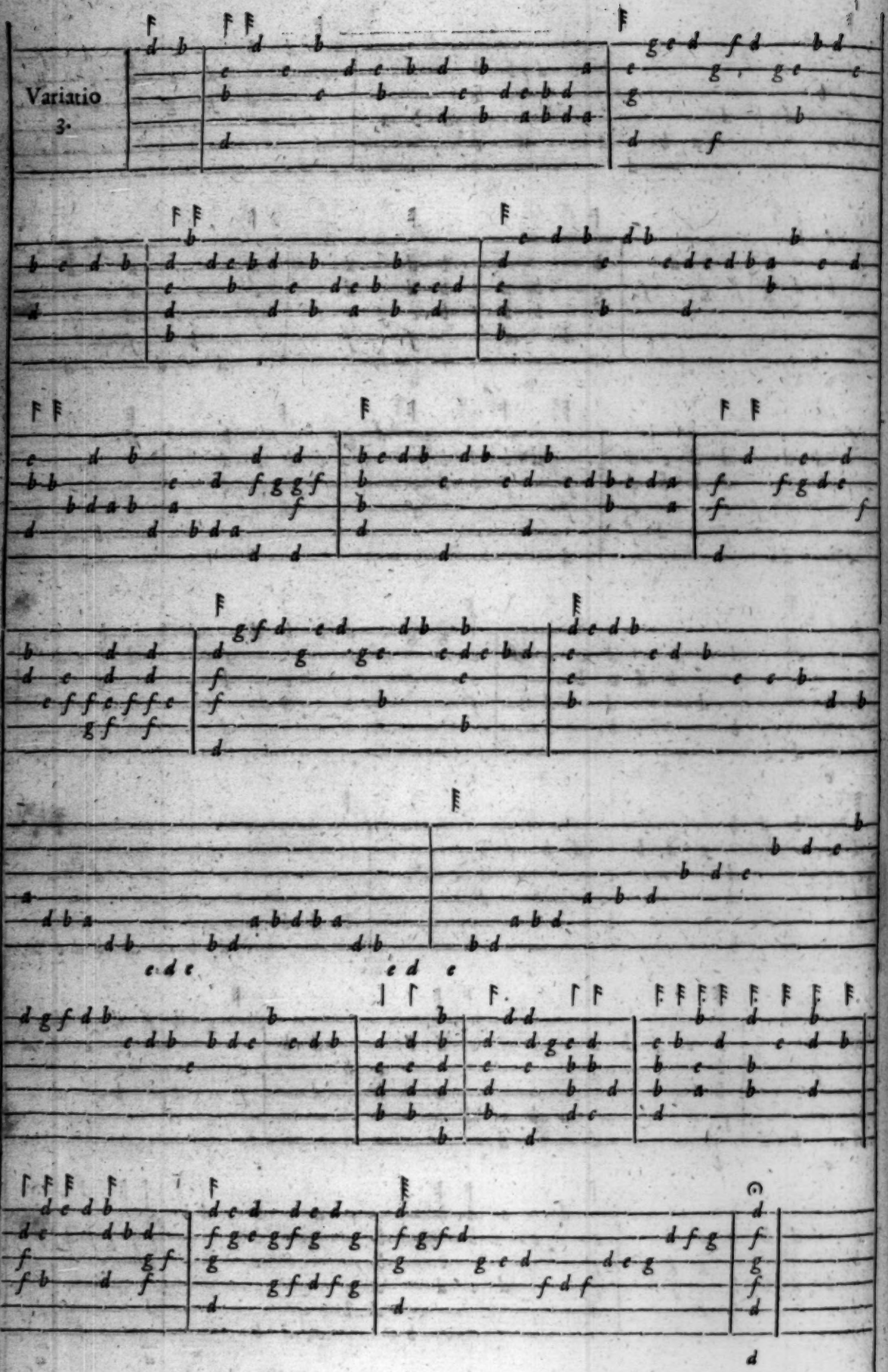

Prima variatio triplæ.
Variatio 2.

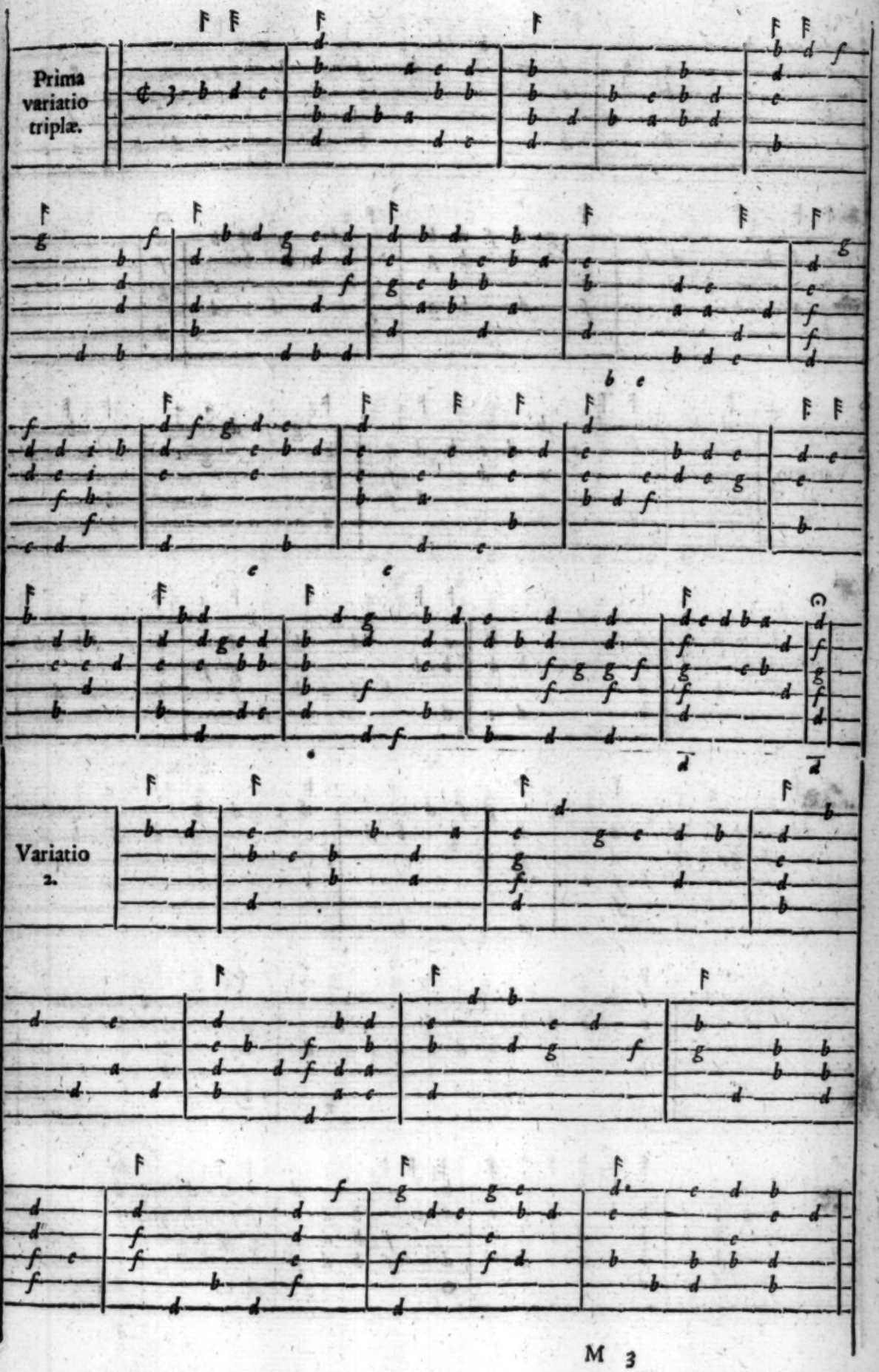

Variatio
3.
Ripresa.

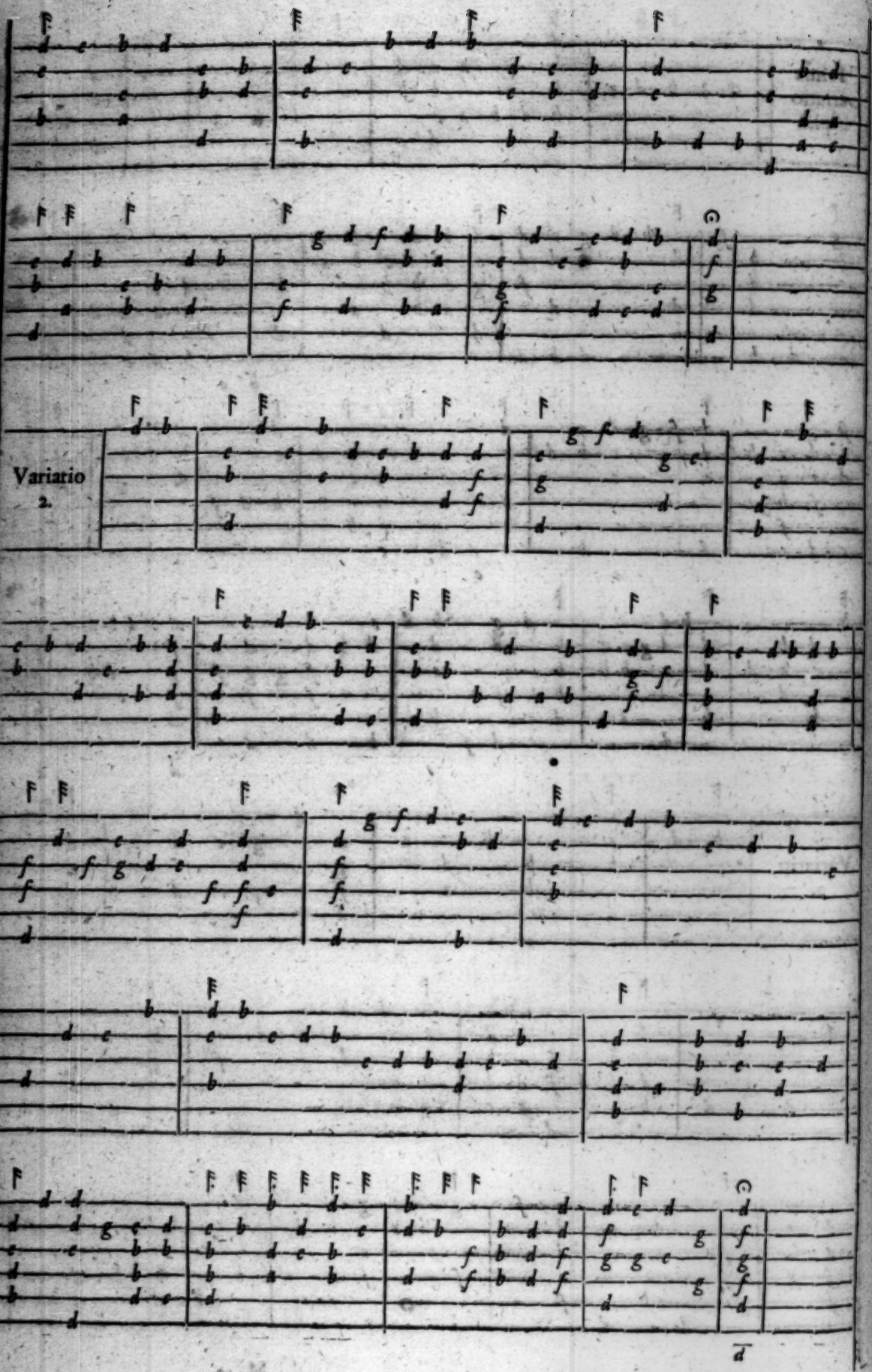


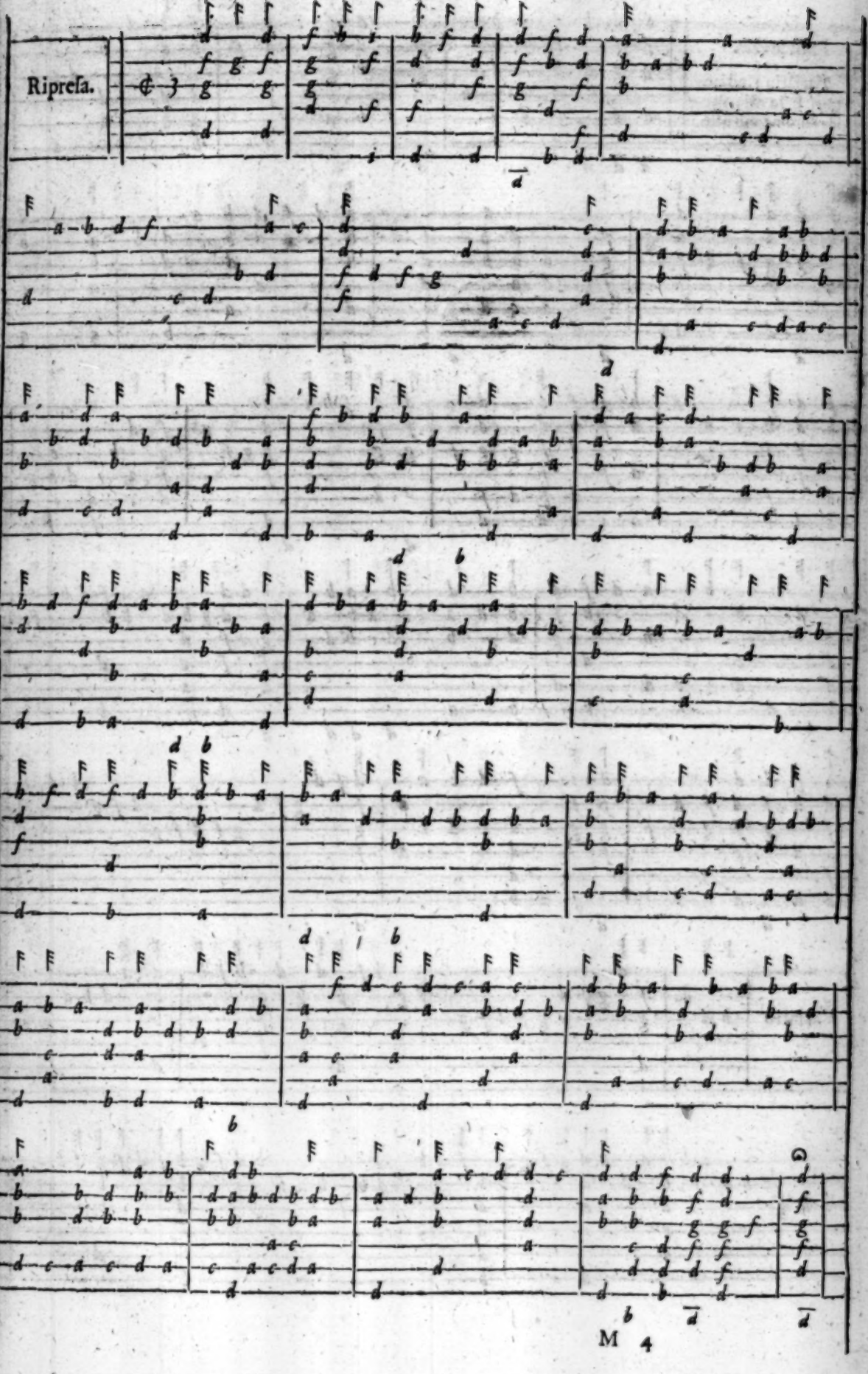

Passemezæ.
Variatio 1. ad notam E la mi, melos molle tono ficto.
Variatio 2.

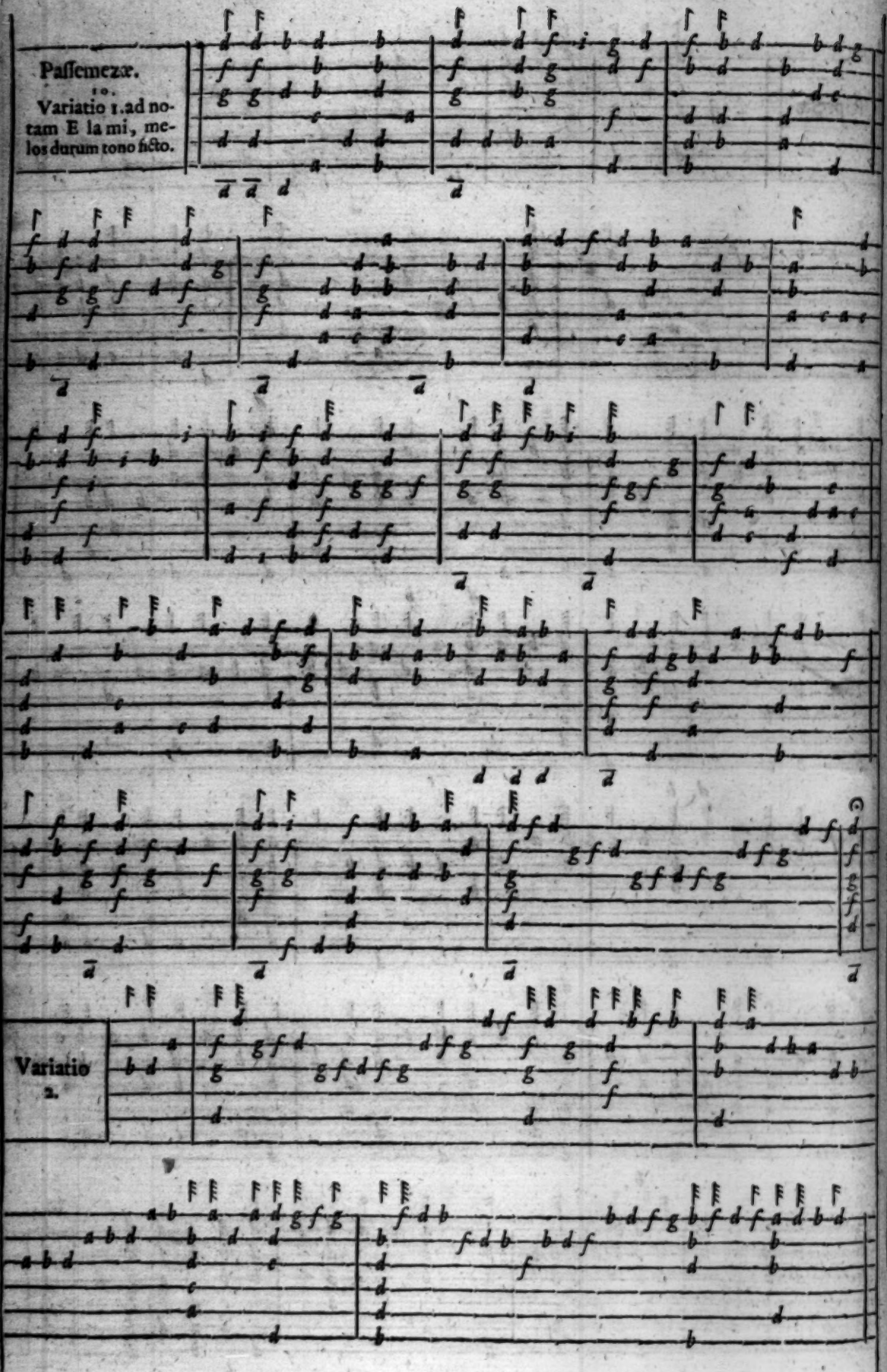


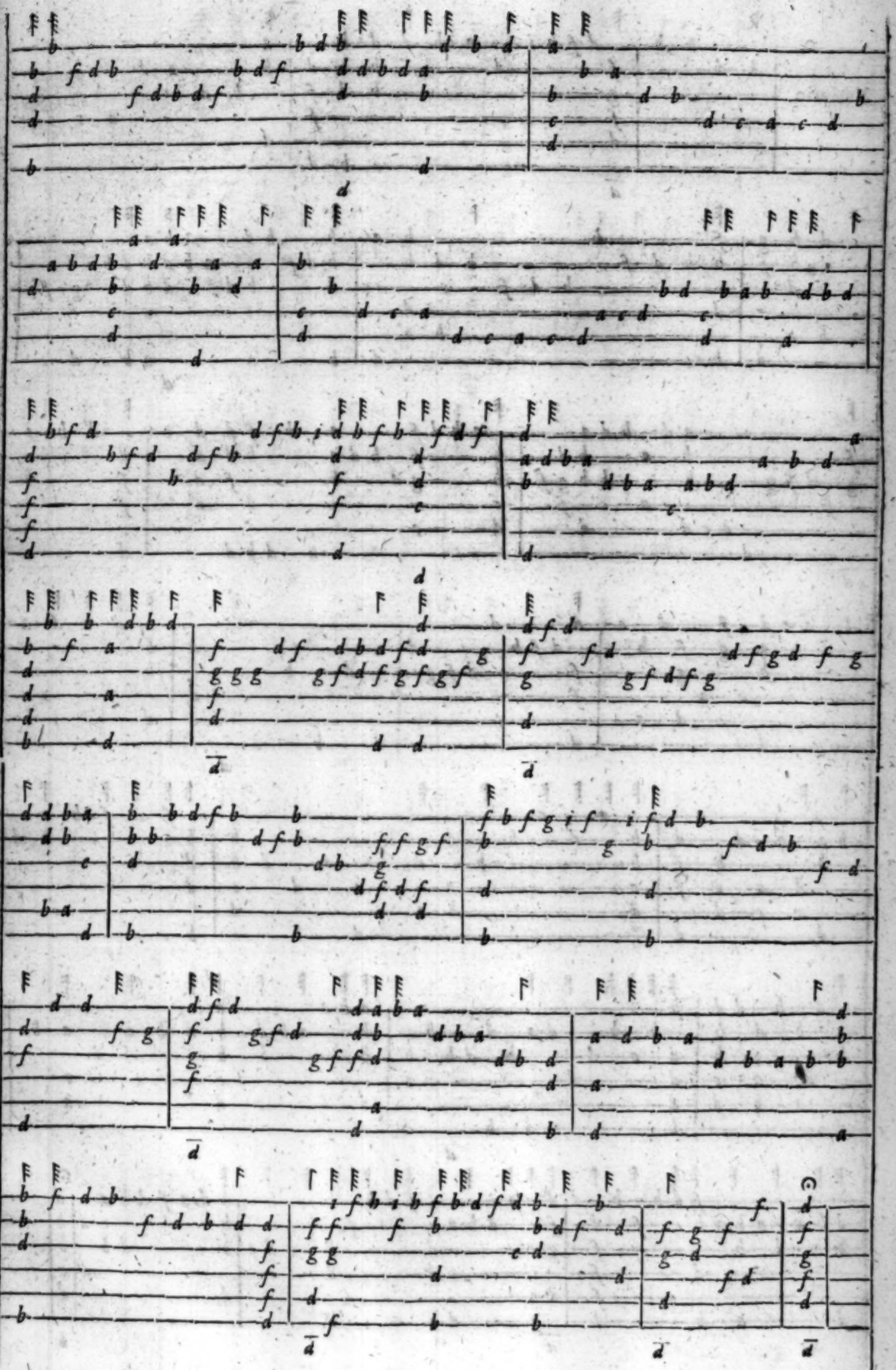

Variatio
3.

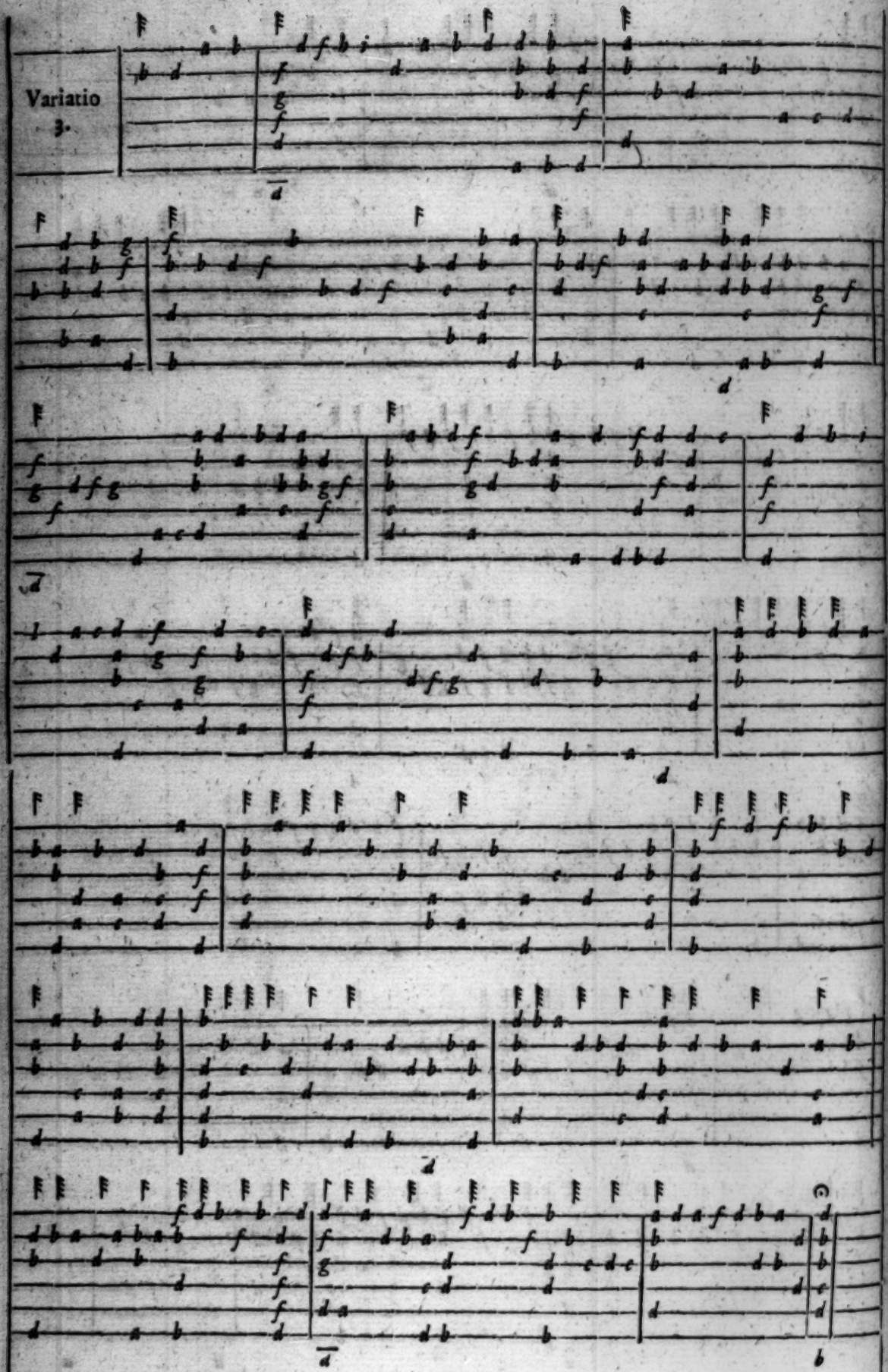

Prima variatio triplæ.
Variatio 2.

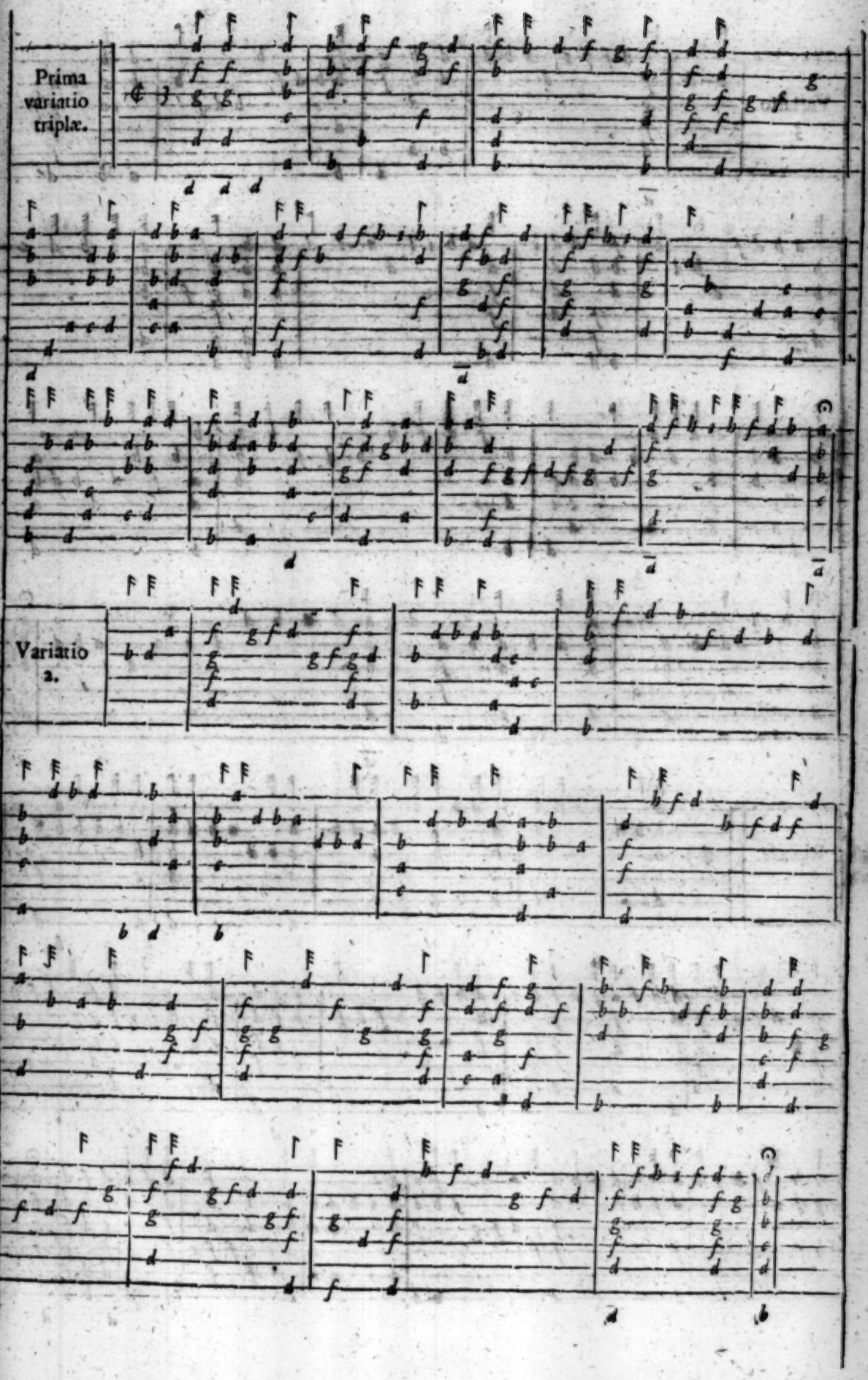

Variatio
2.

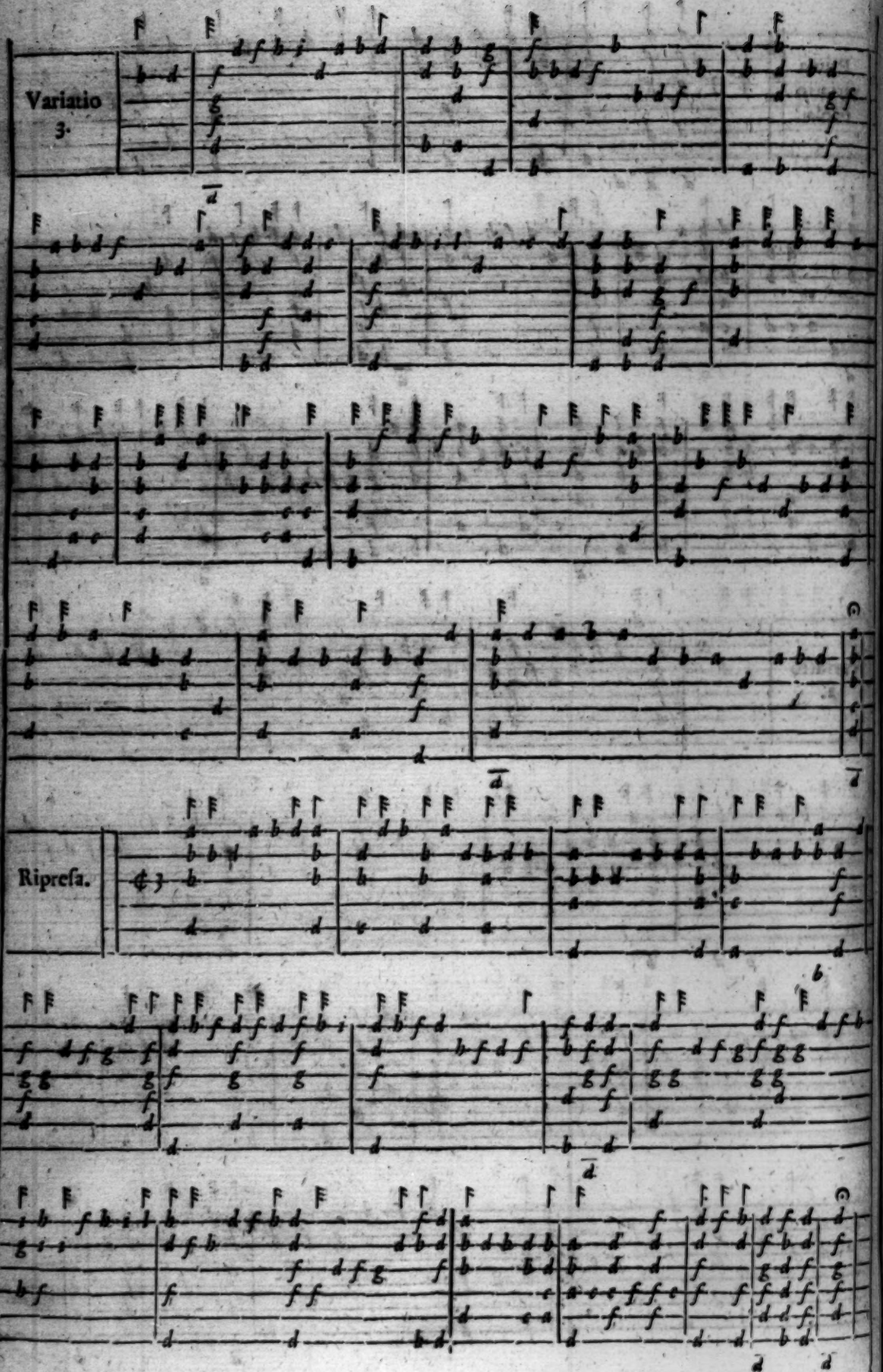

Ripresa.

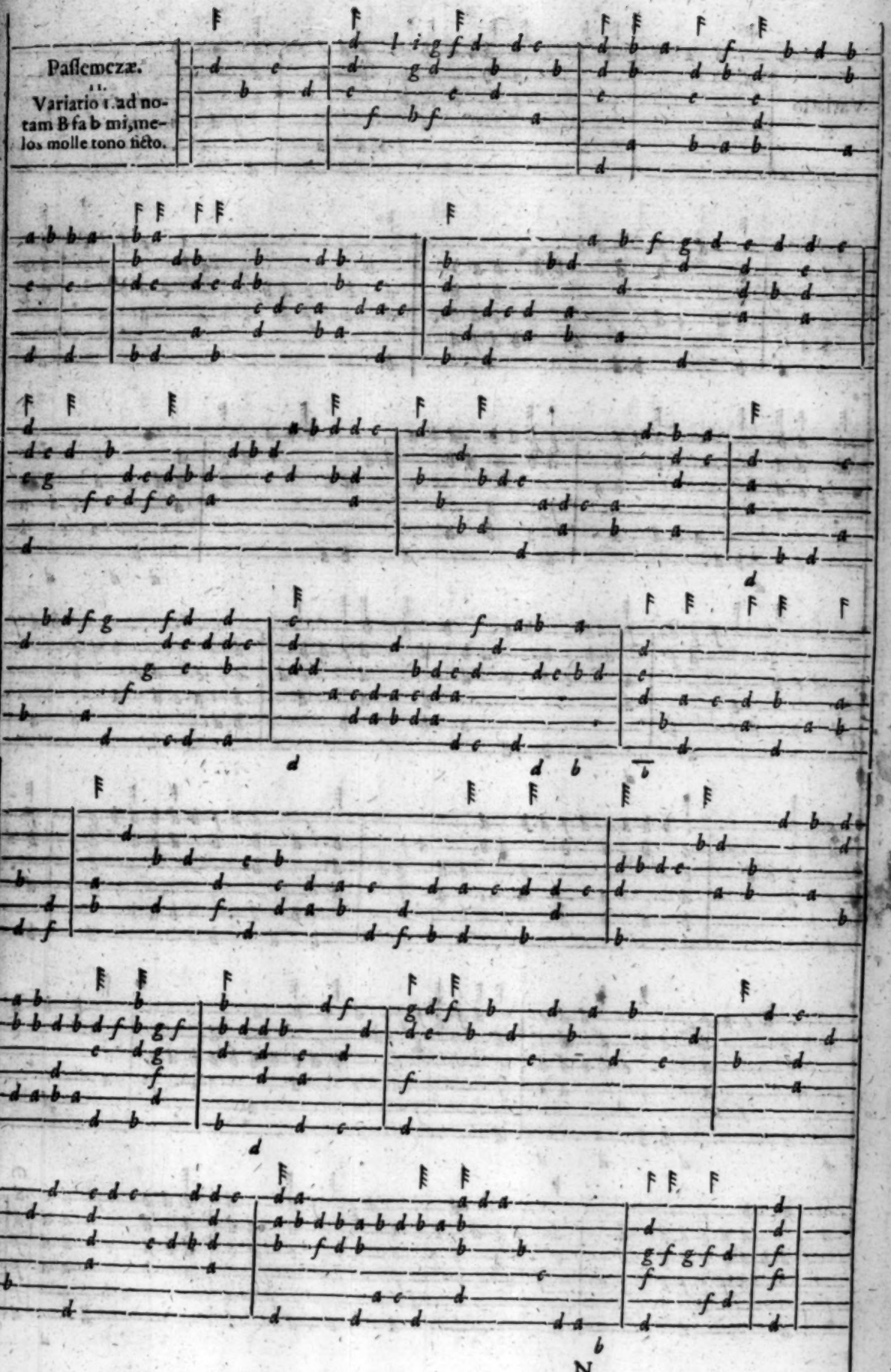

Passemezæ.
10.
Variatio 1. ad notam E la mi, melos durum tono ficto.
Variatio 2.

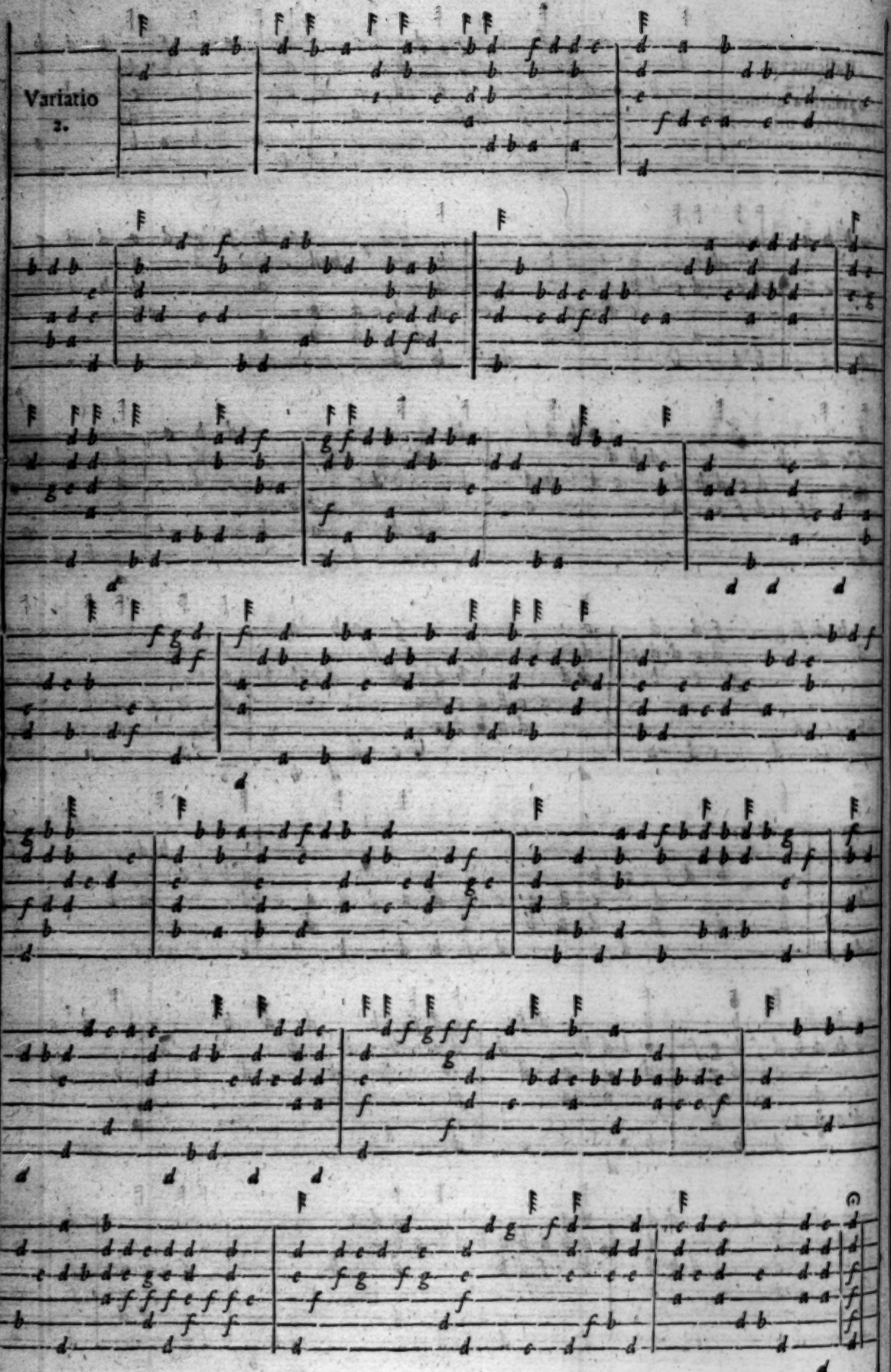


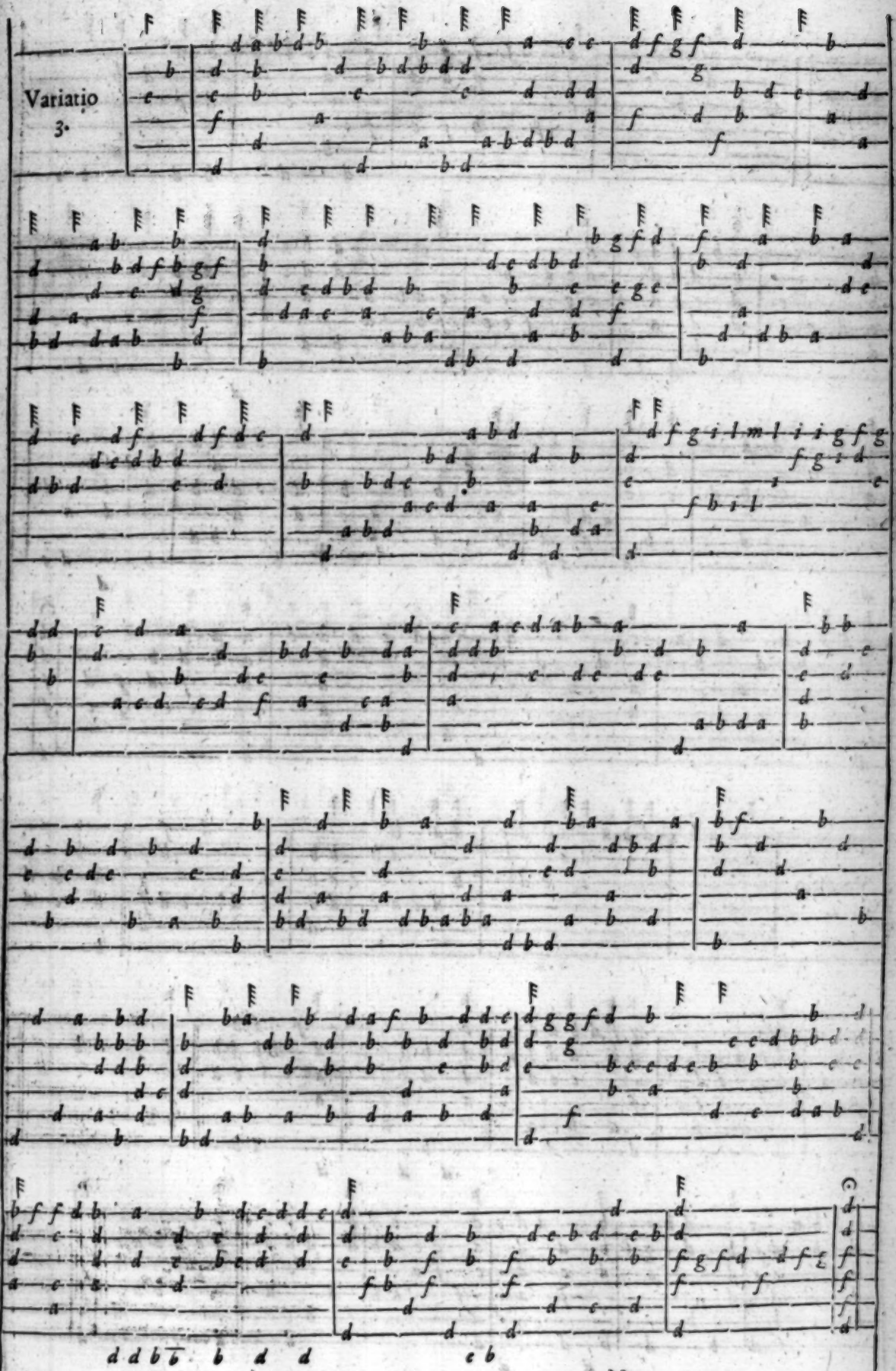

Variatio
3.

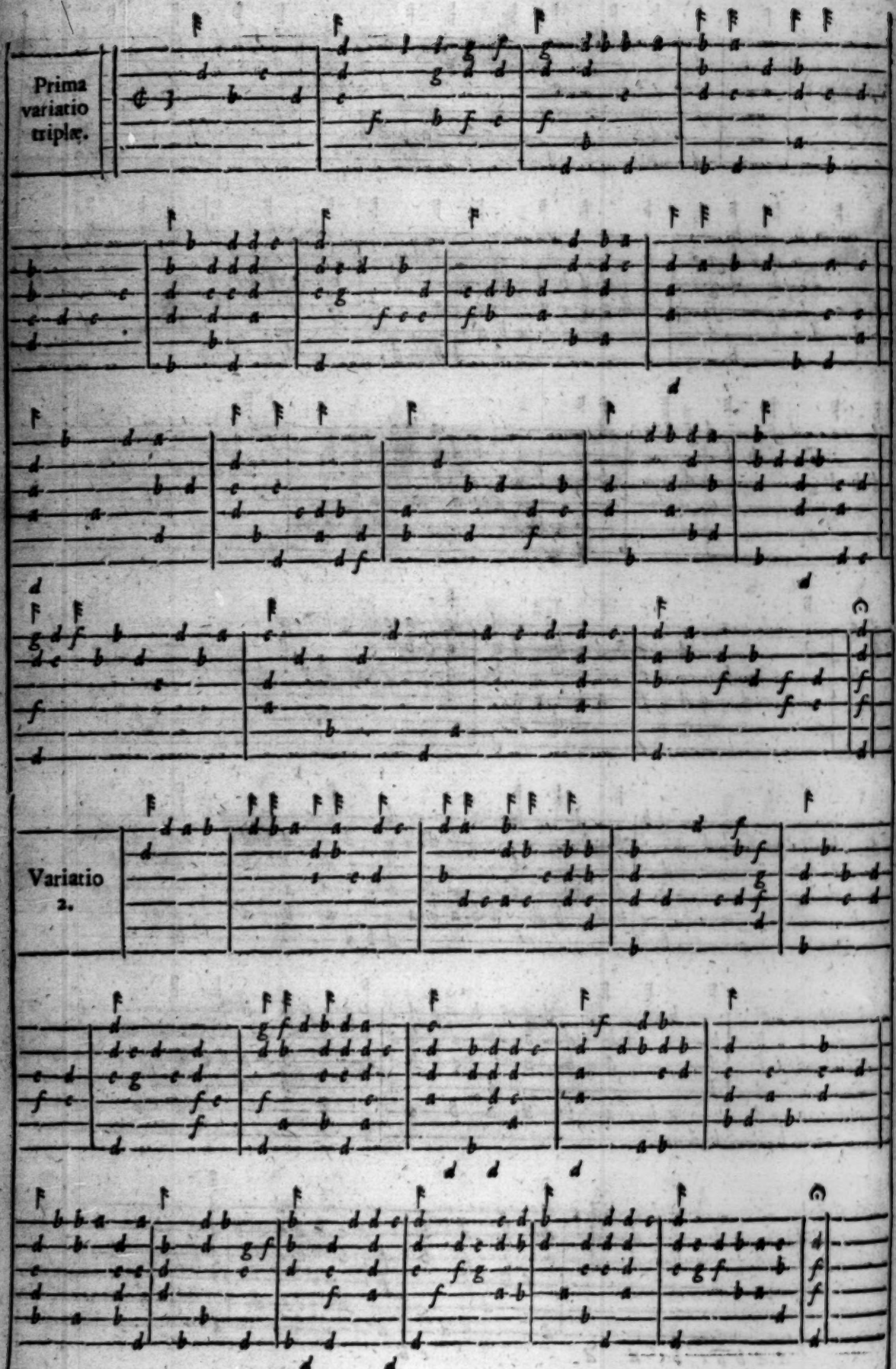

Prima variatio triplæ.
Variatio 2.

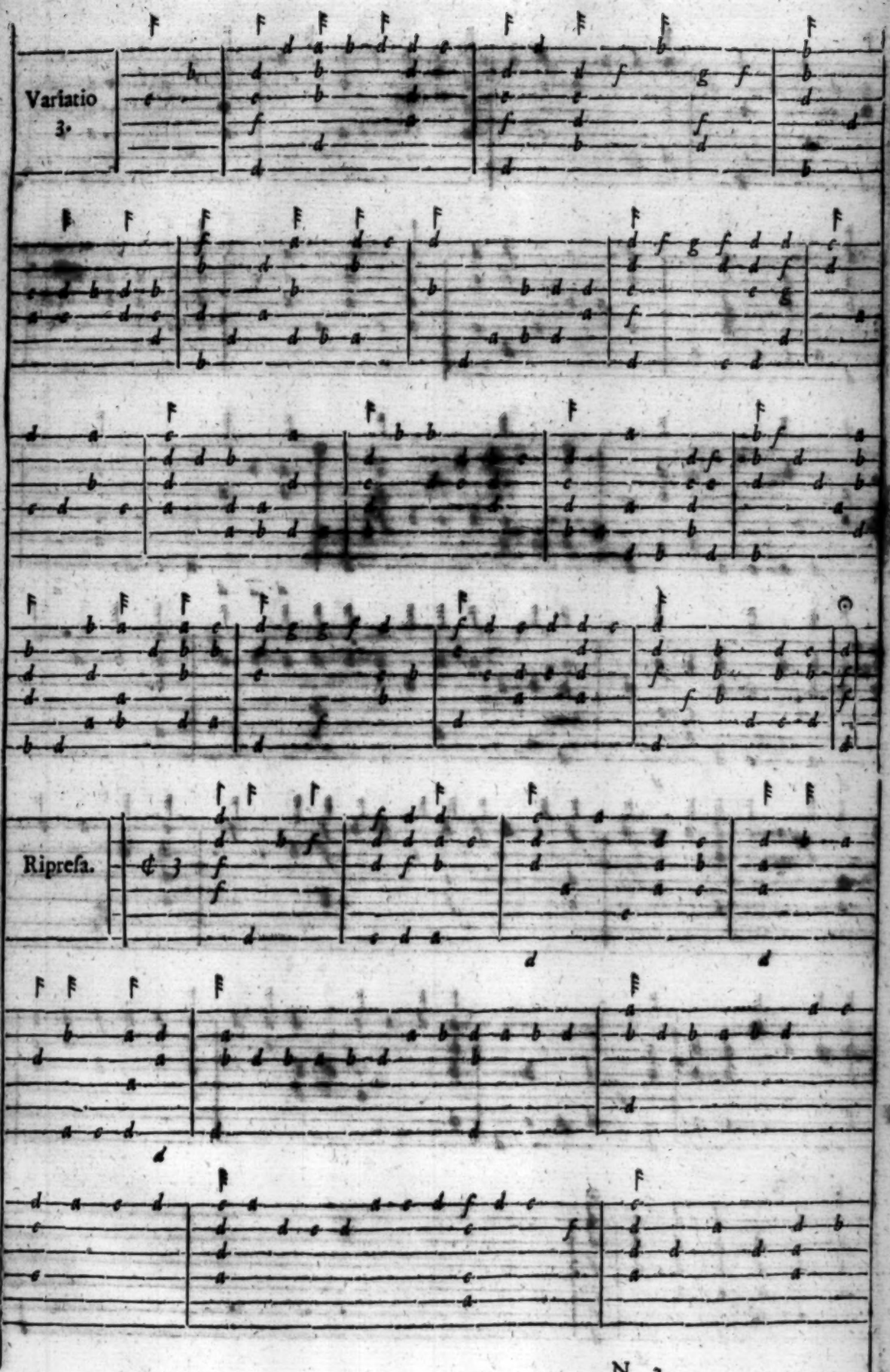

Variatio
3.
Ripresa.

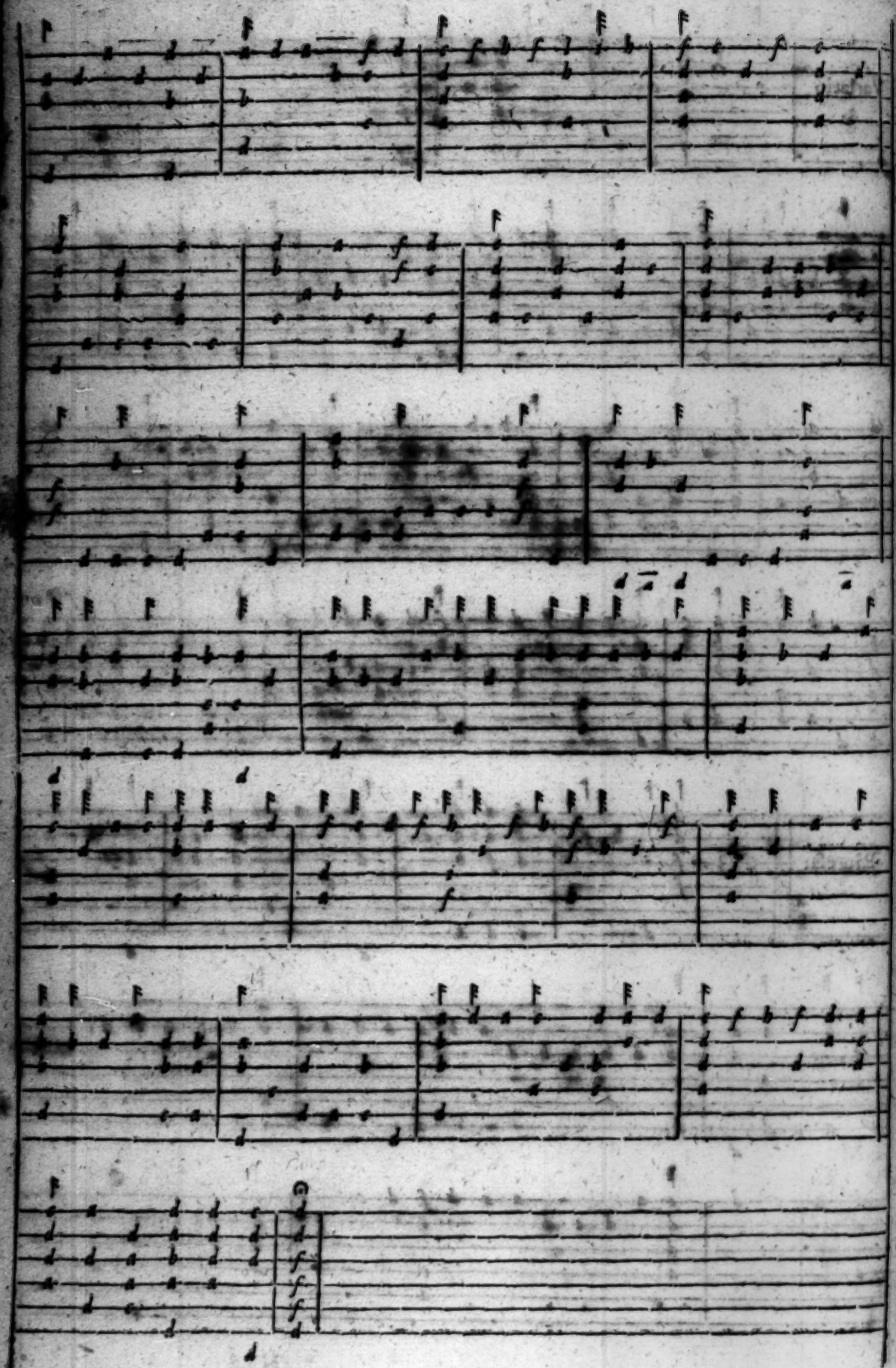

Passemezæ.
11.
Variatio 1. ad notam B fa b mi, melos molle tono sicto.

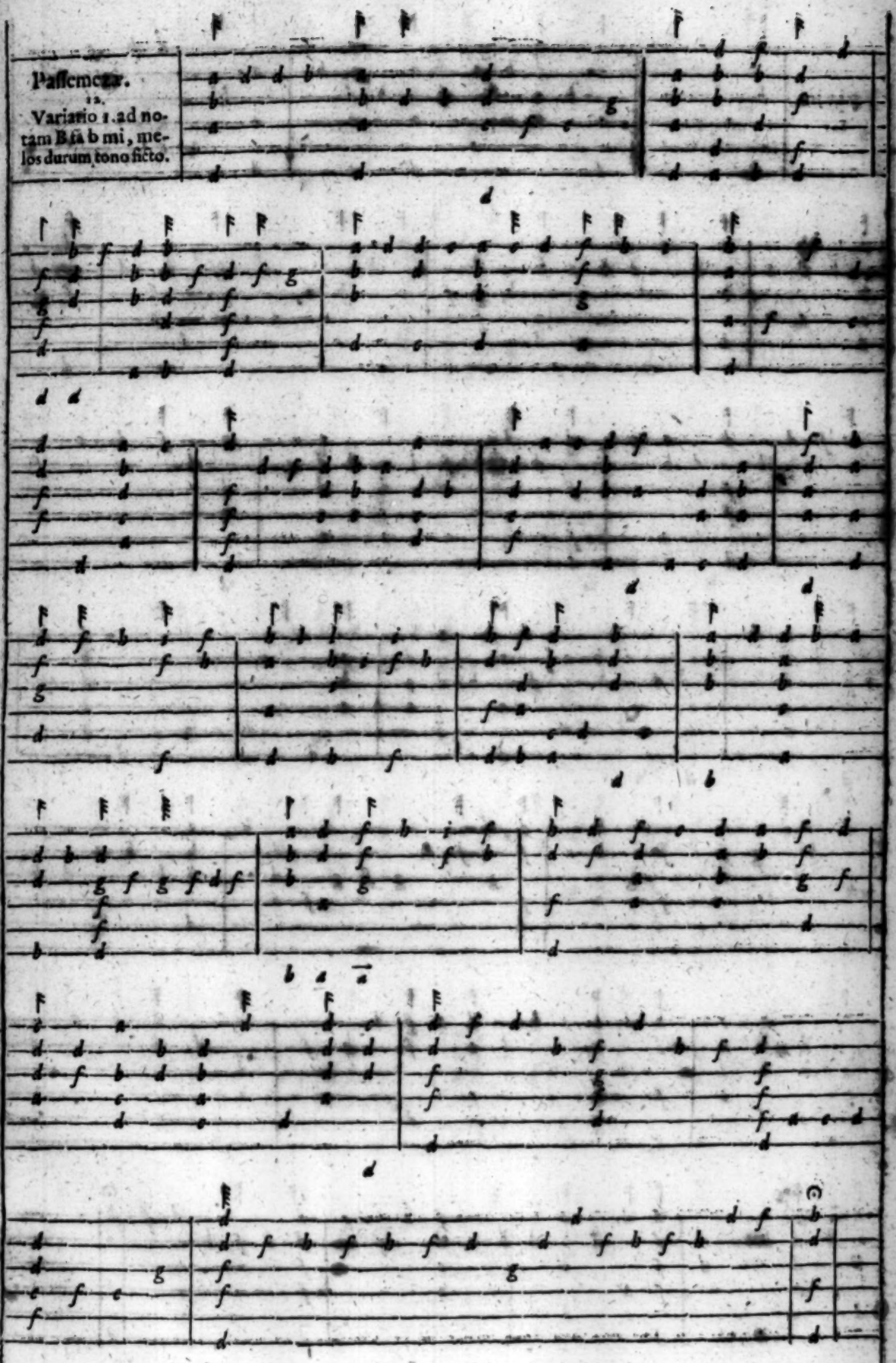

Variatio
2.

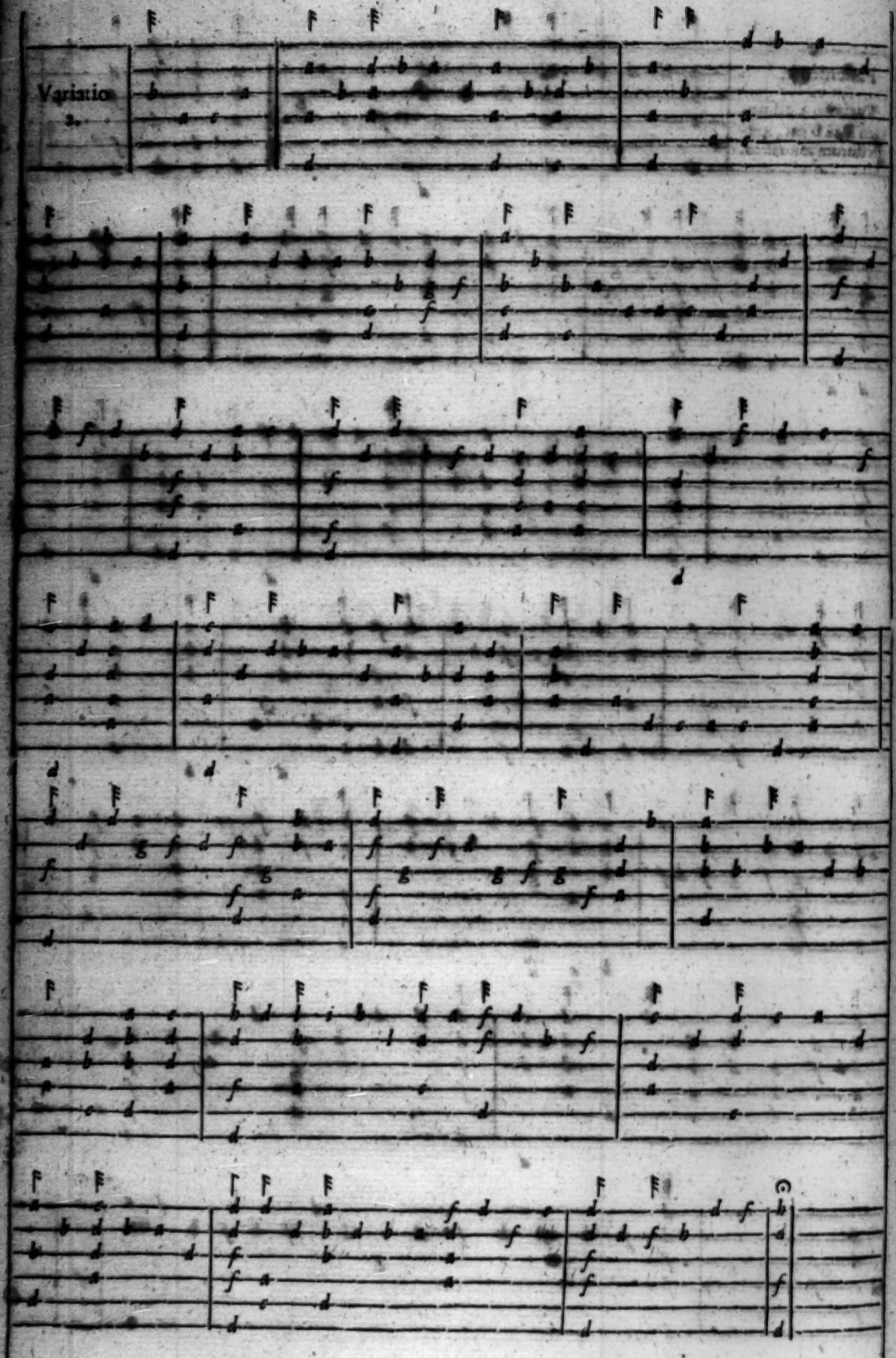

Variatio
3.

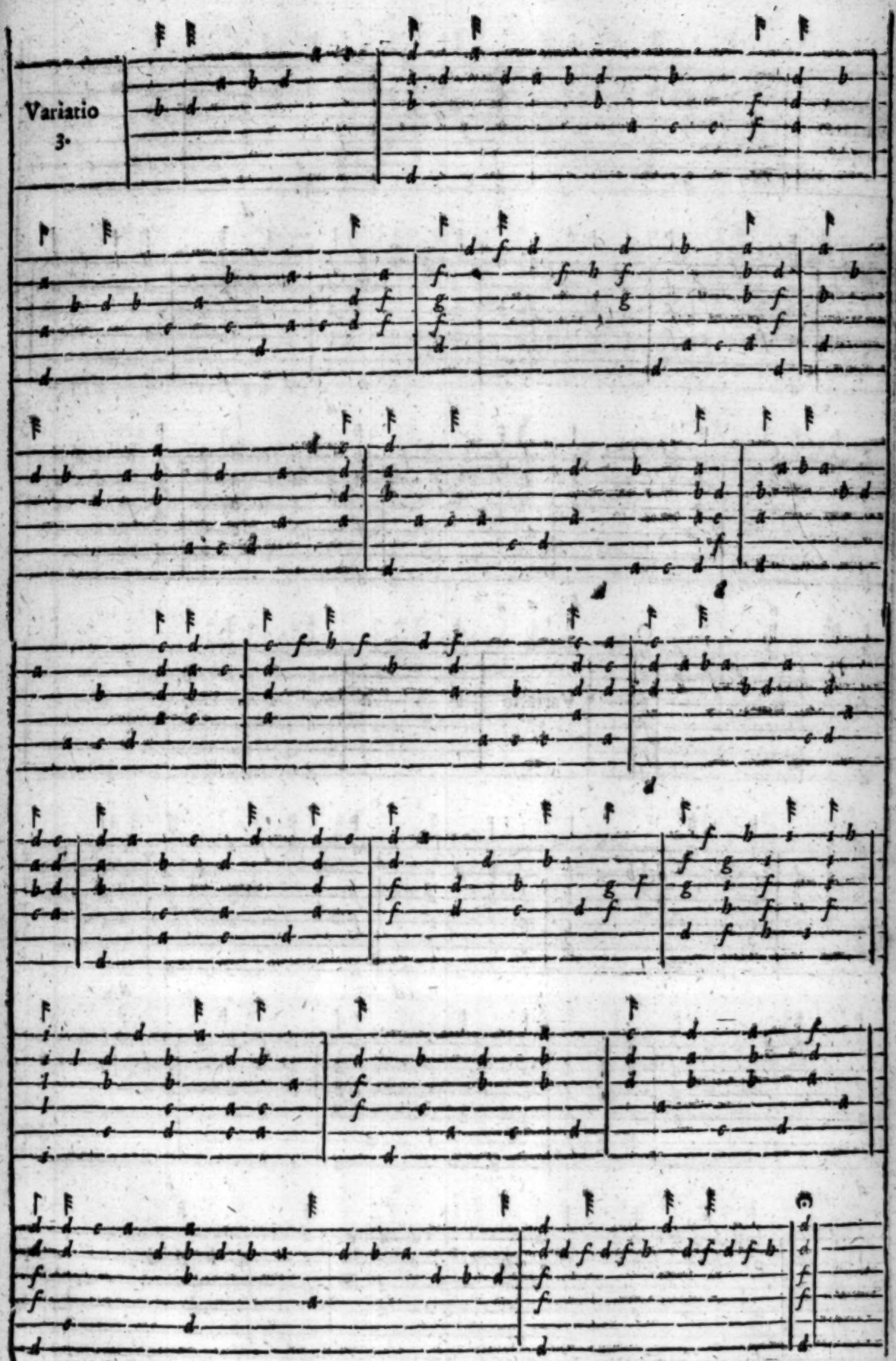

Prima variatio triplæ.
Variatio 2.

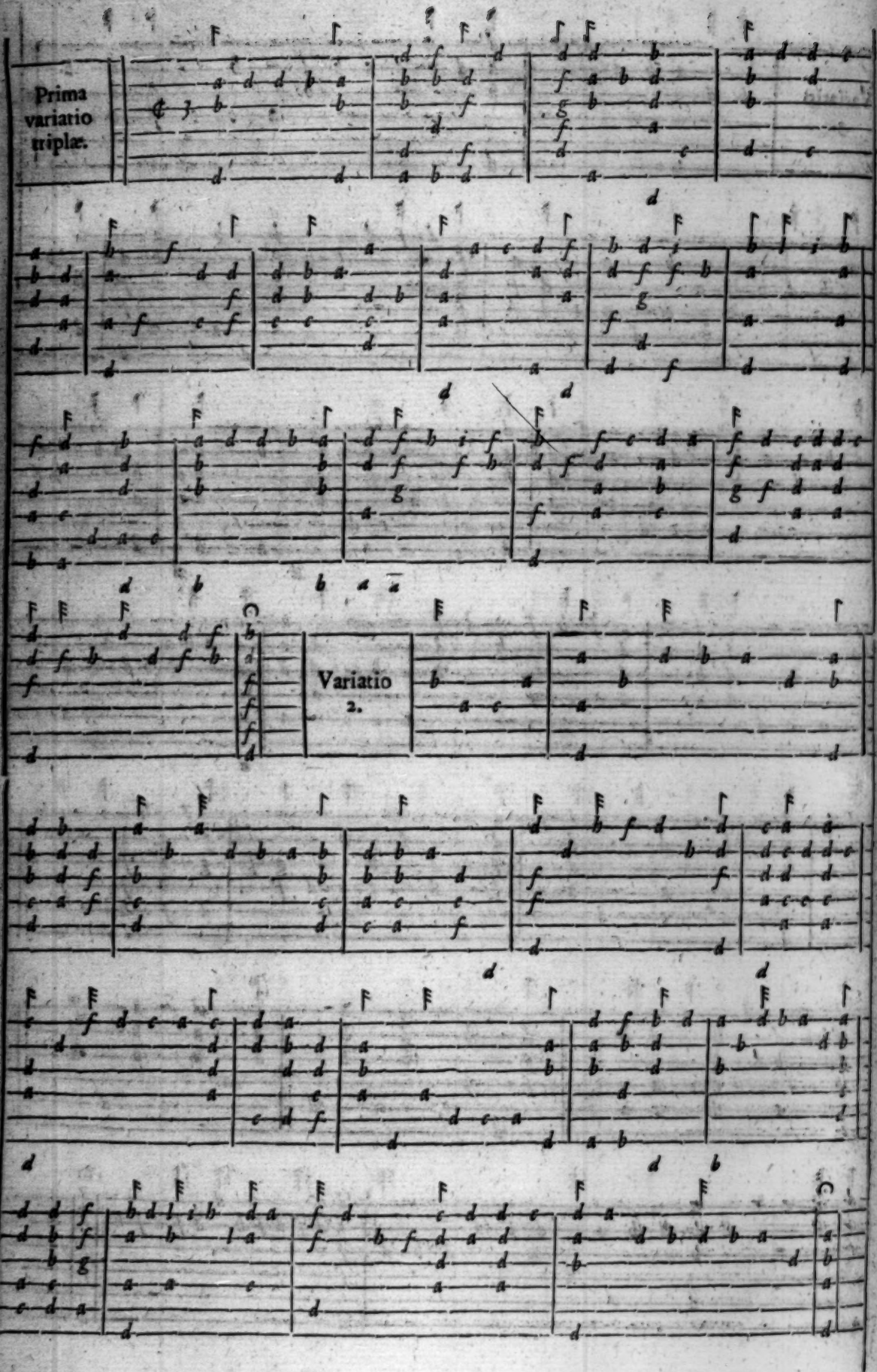

Variatio
3.
Ripresa.

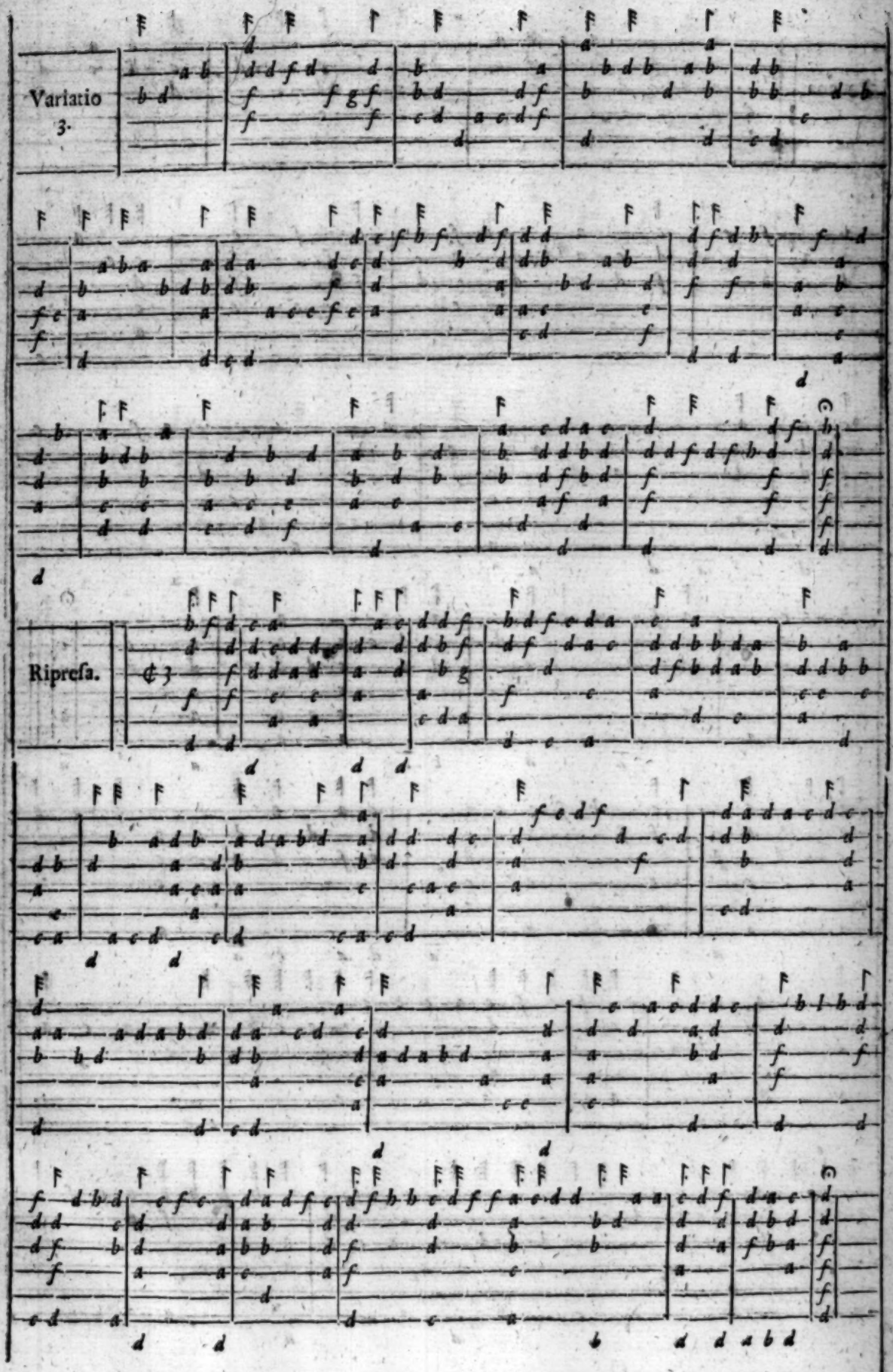


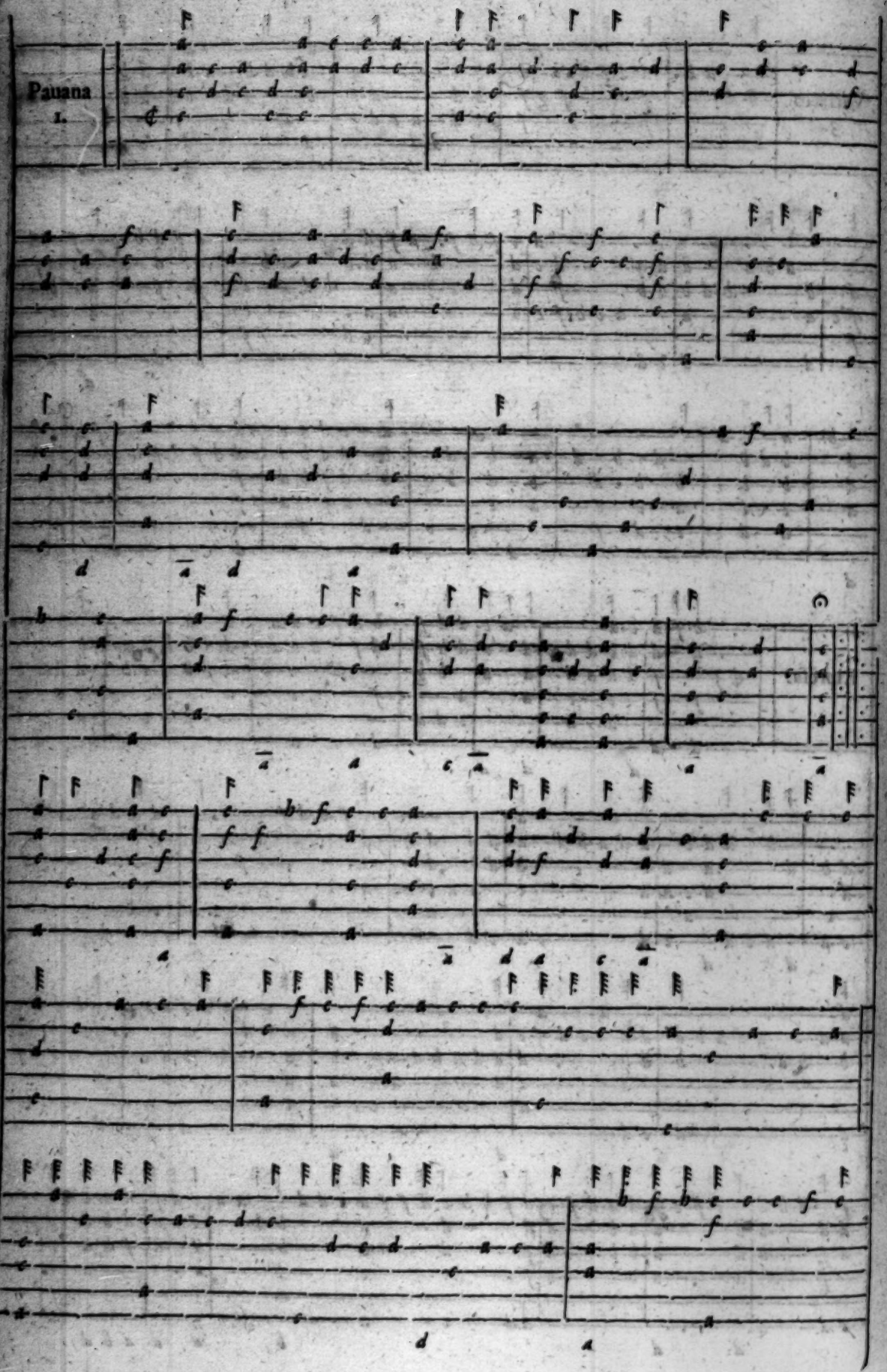

Passemezzo.
12.
Variatio 1. ad notam B fa b mi, melos durum tono ficto.


Variation
2.


Variatio
3.


Prima variatio triplæ.
Variatio 2.


Variatio
3.
Repreſa.


Pauana
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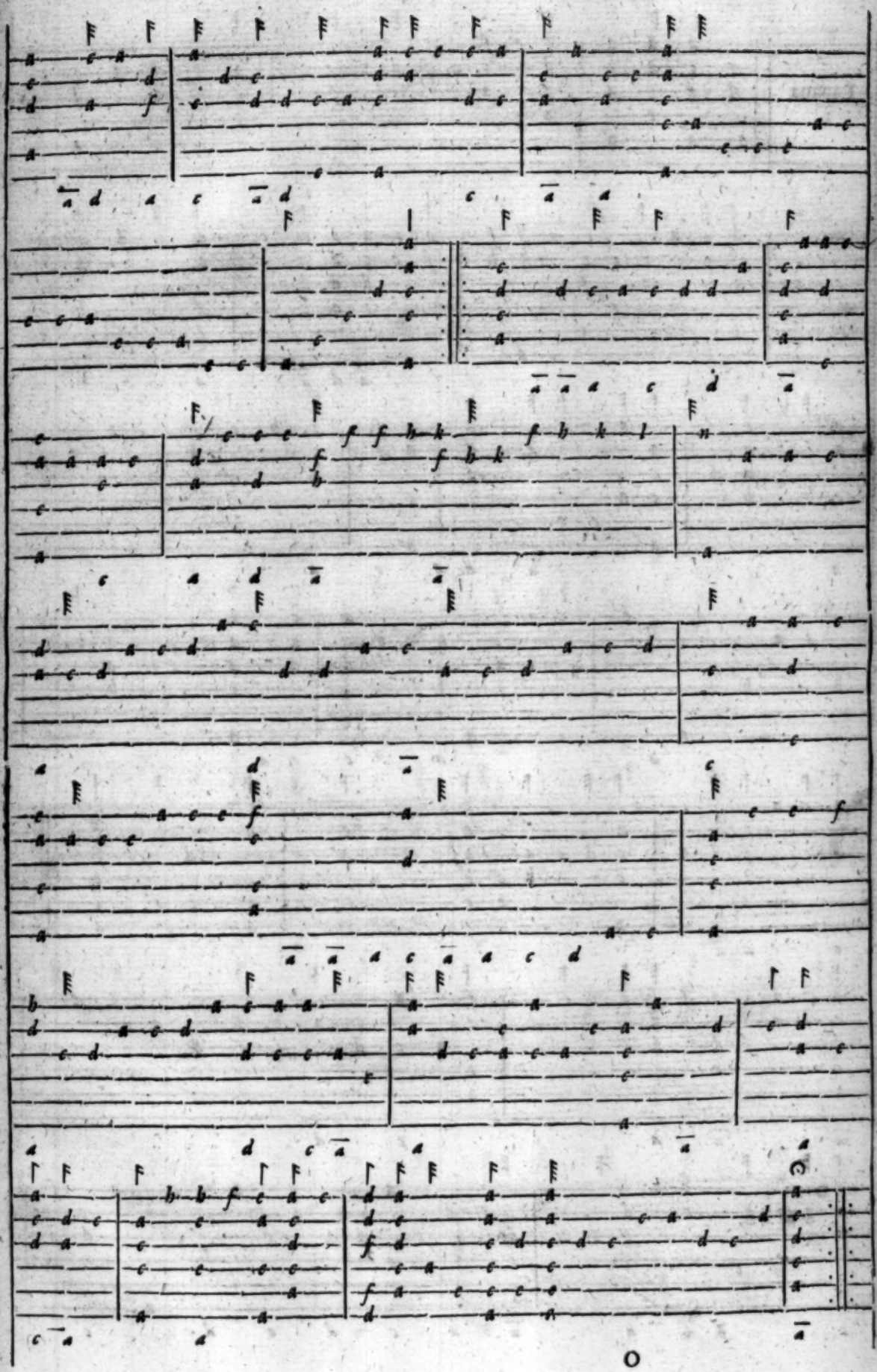
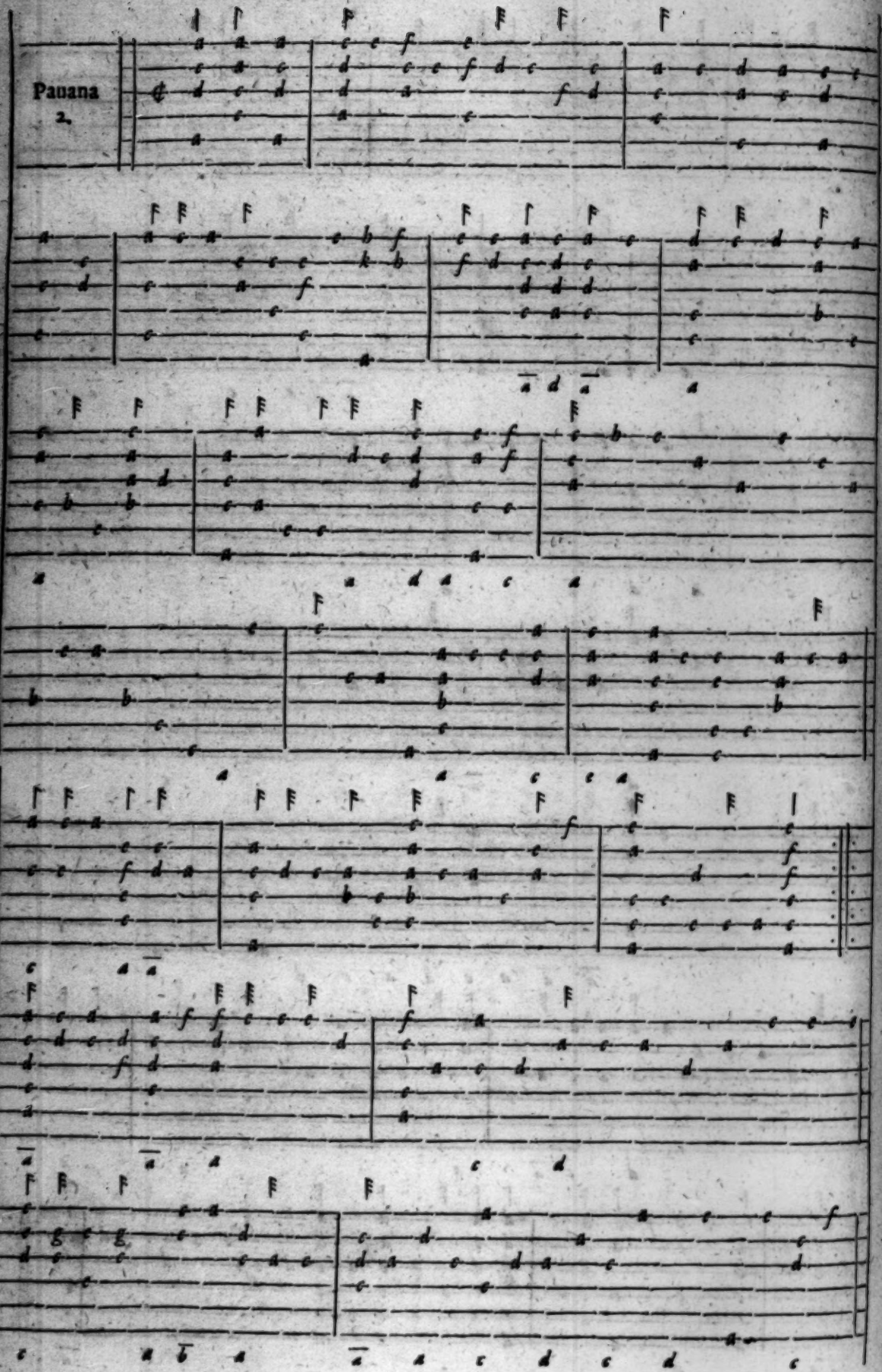
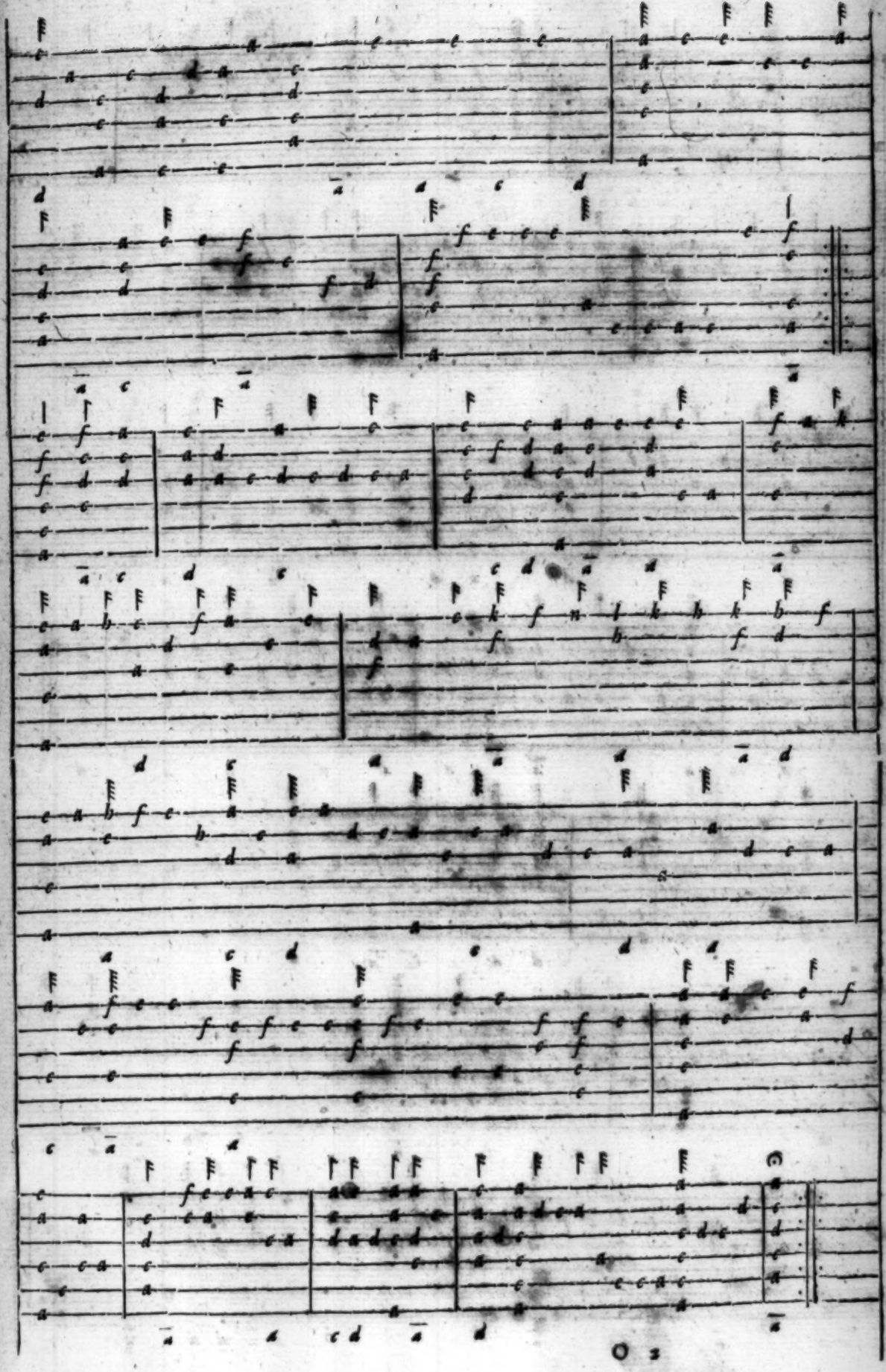
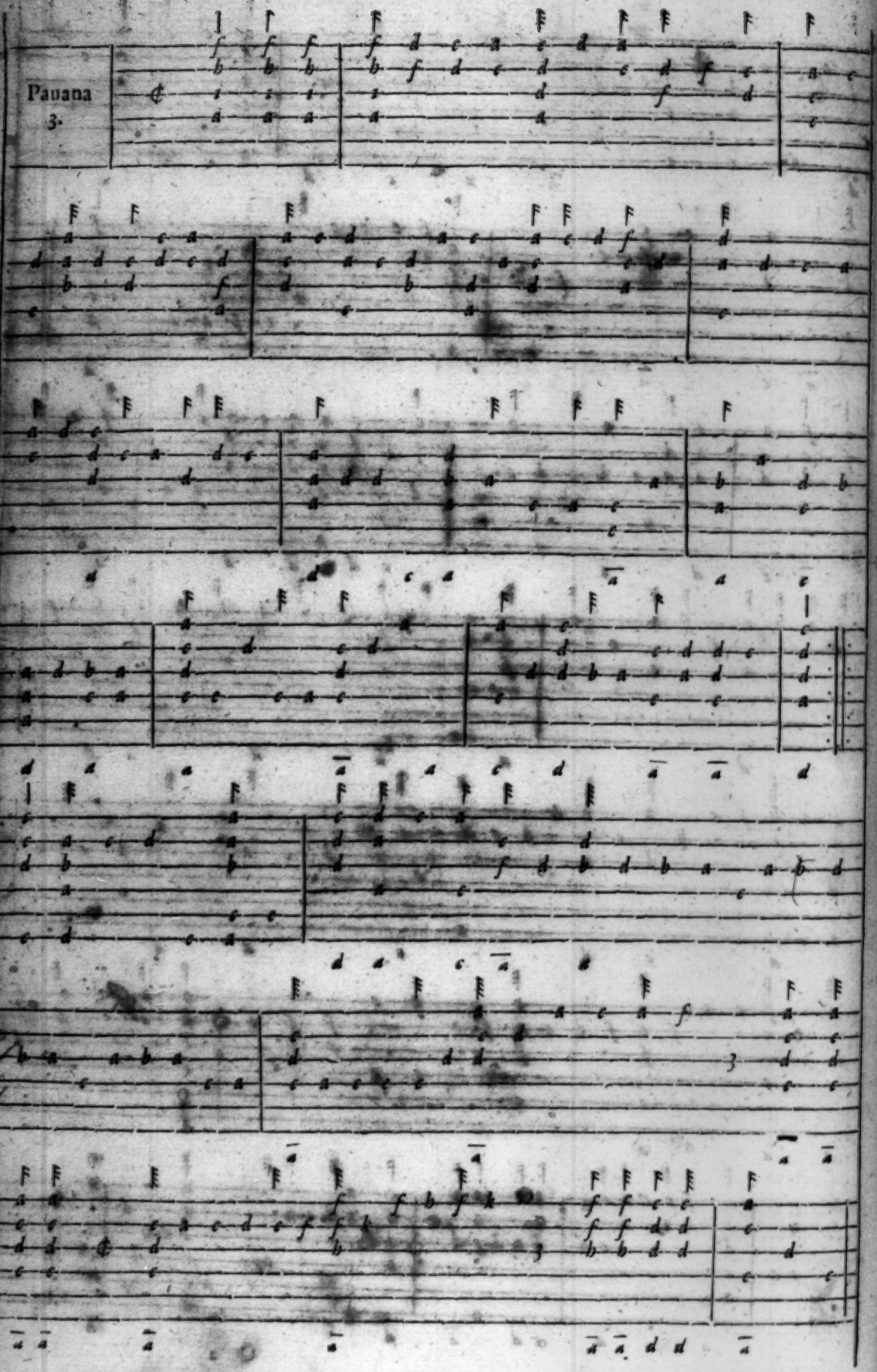
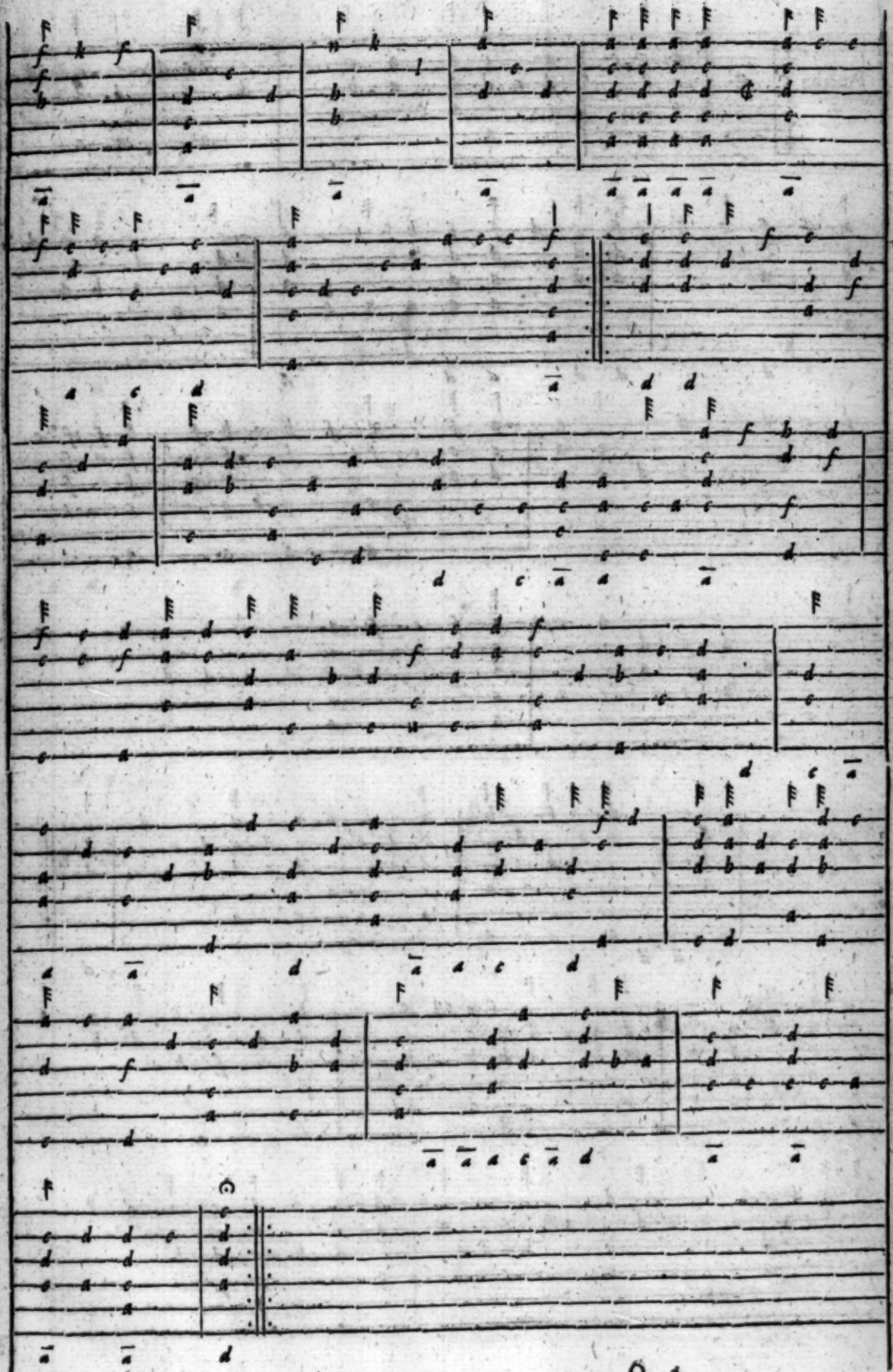
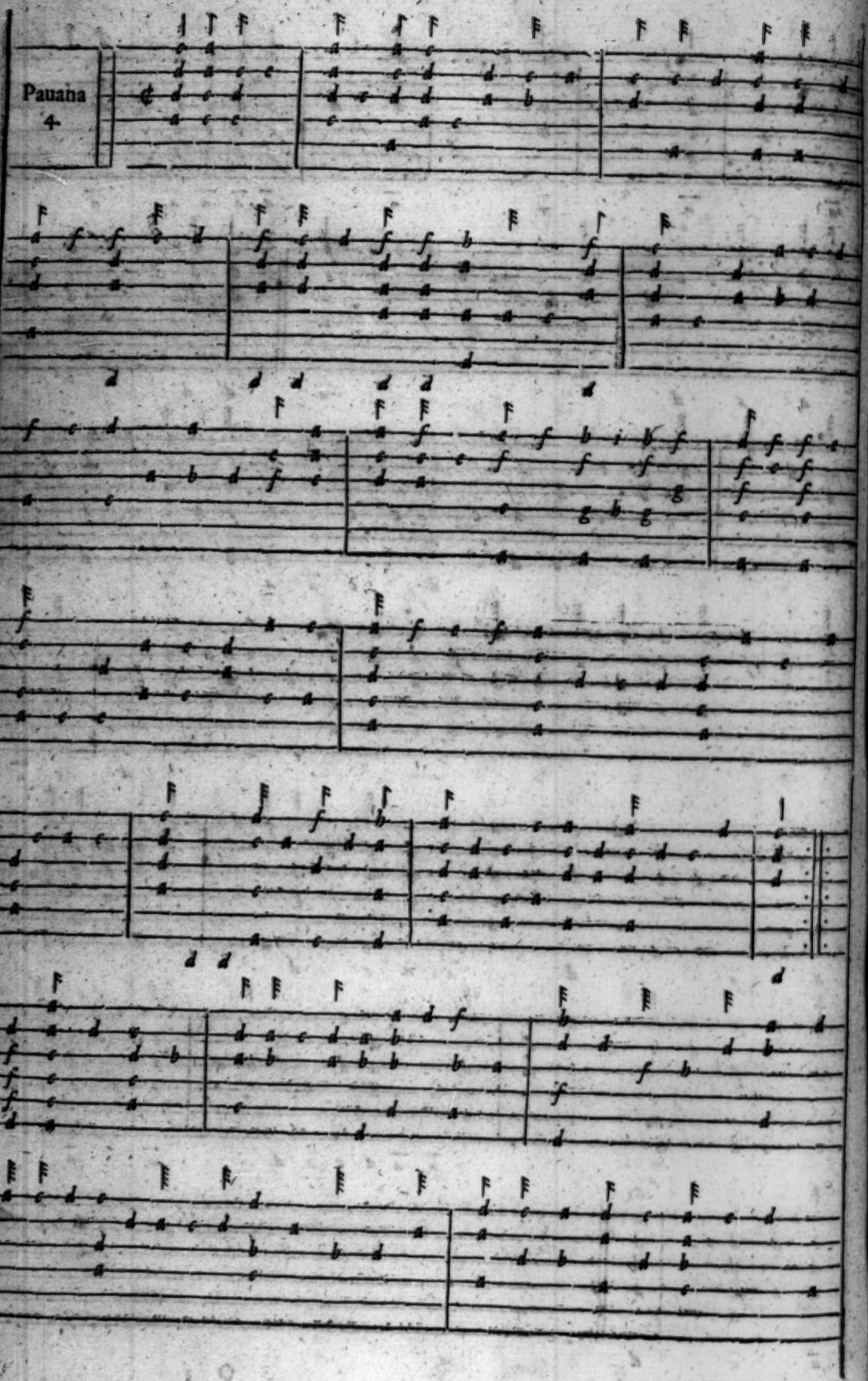



Pauana
2.




Pauana
3.




Pauana
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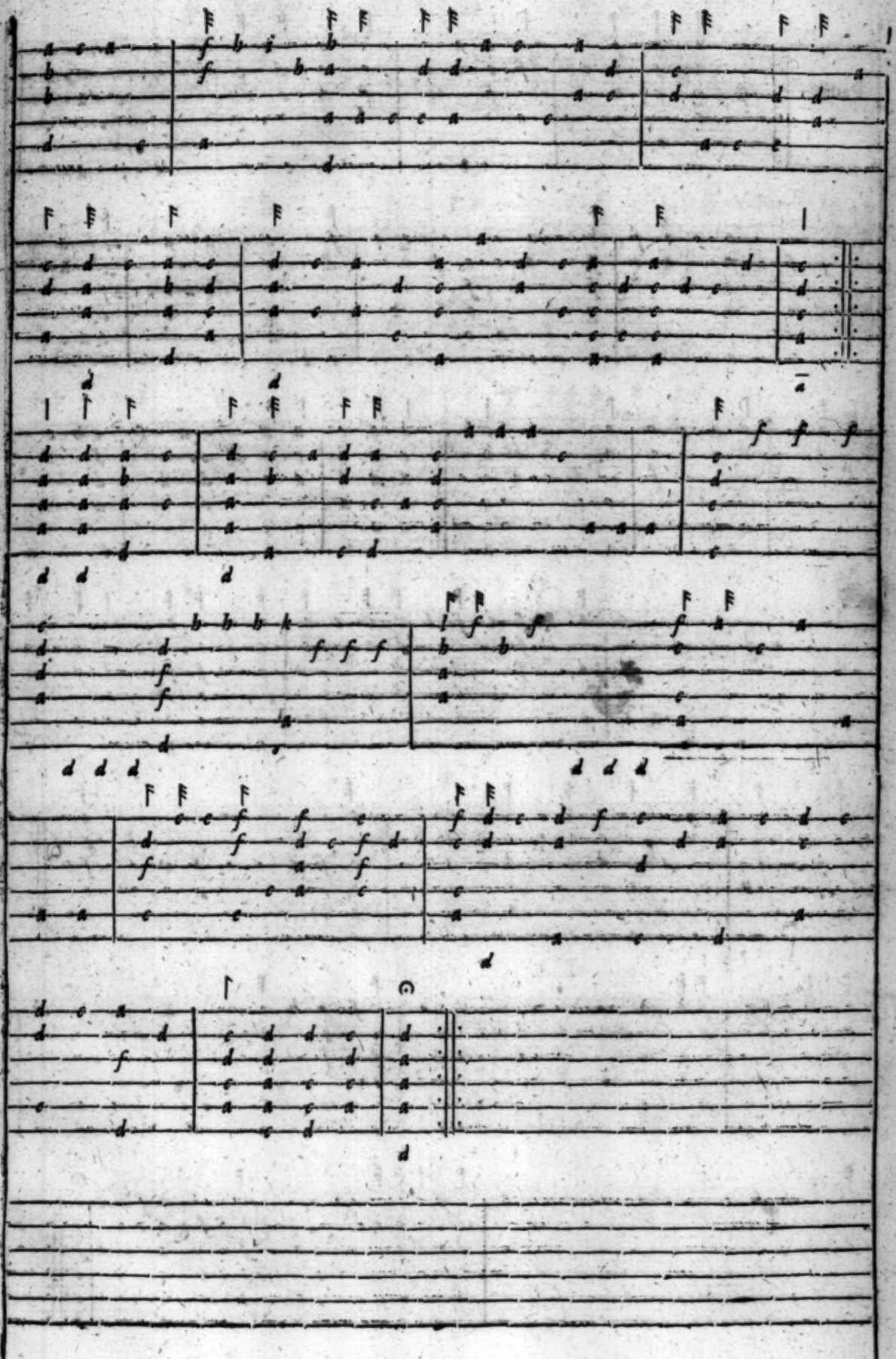

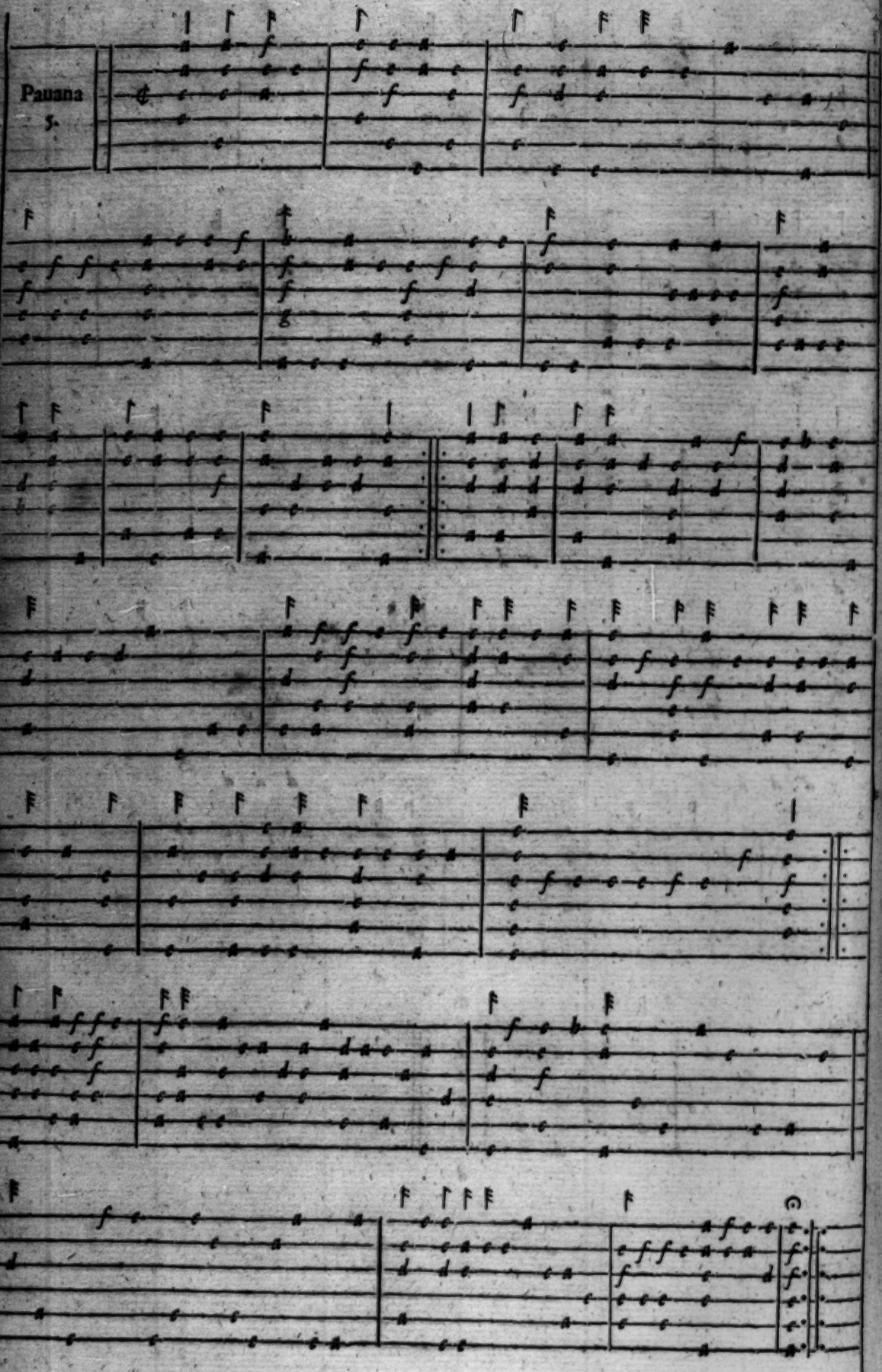
Pauana
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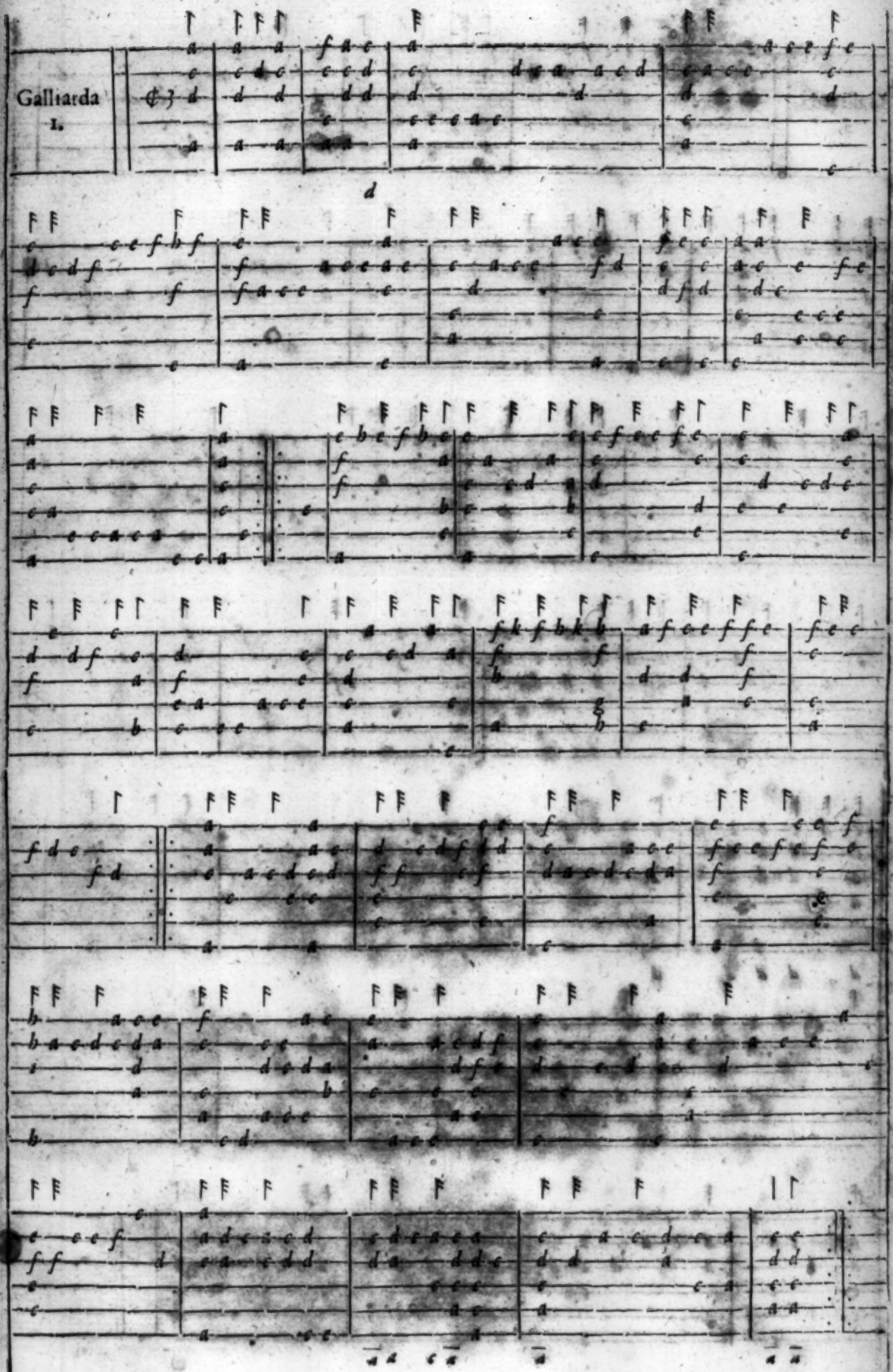
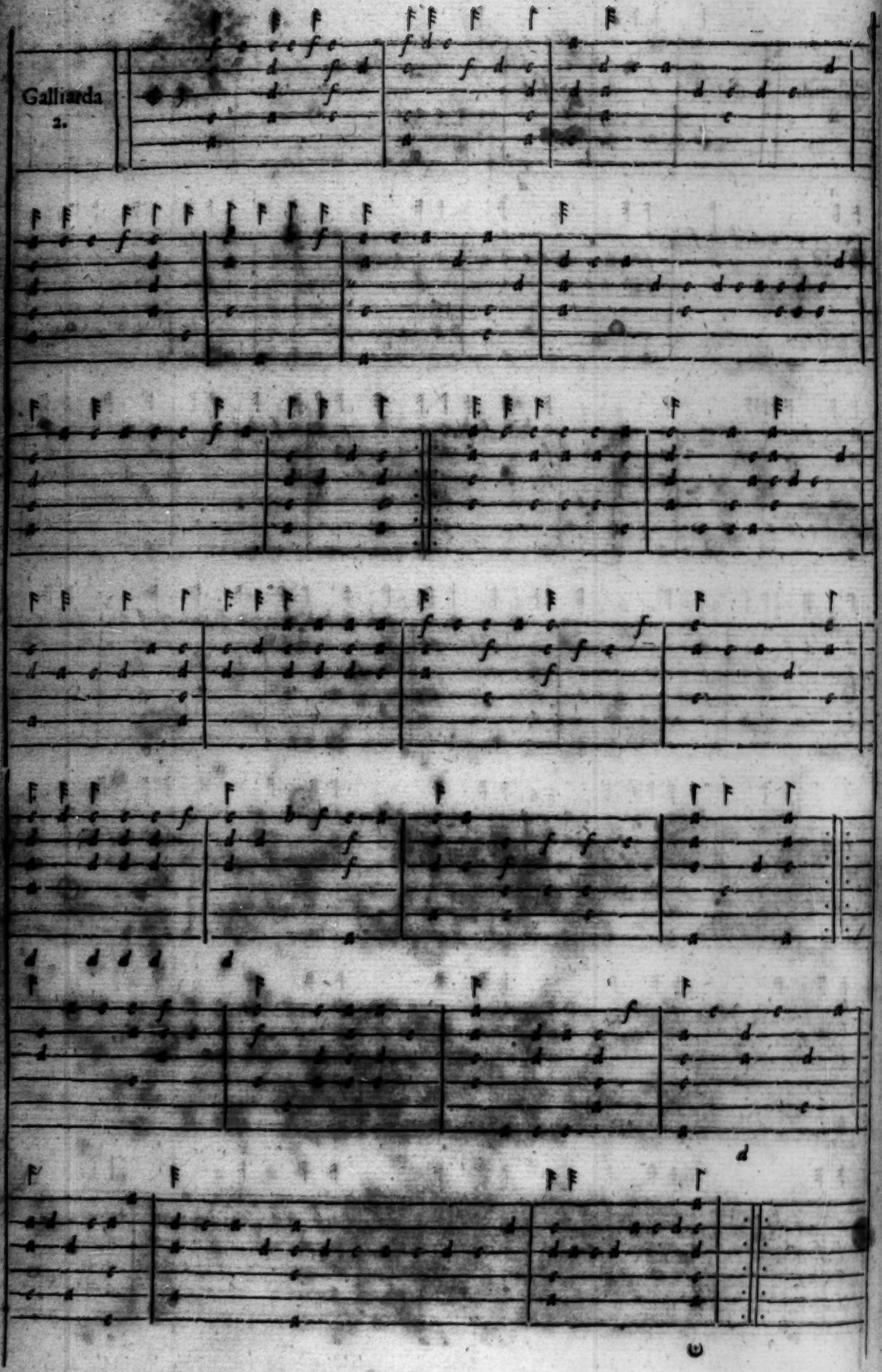

Gallıarda
I.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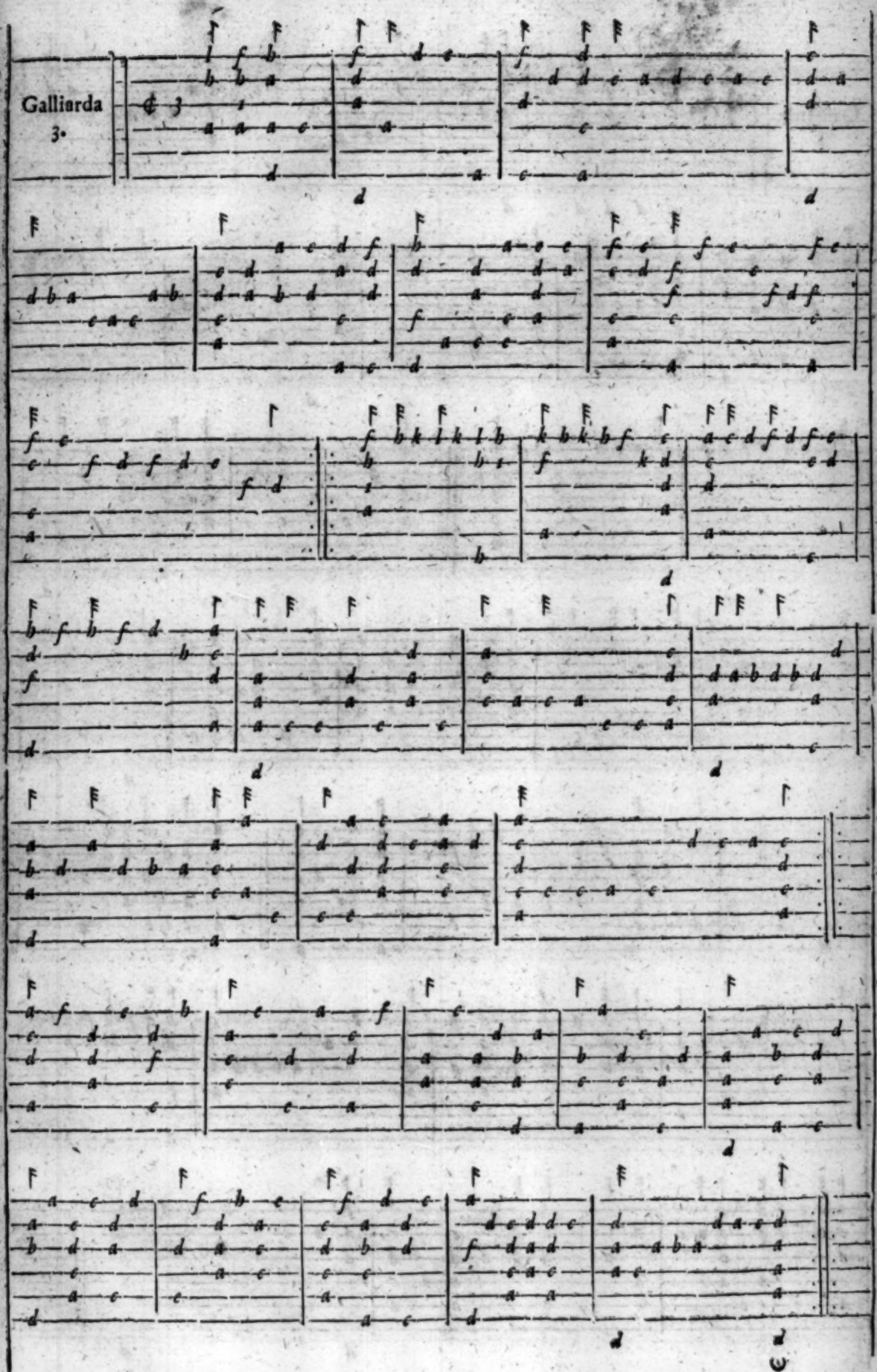
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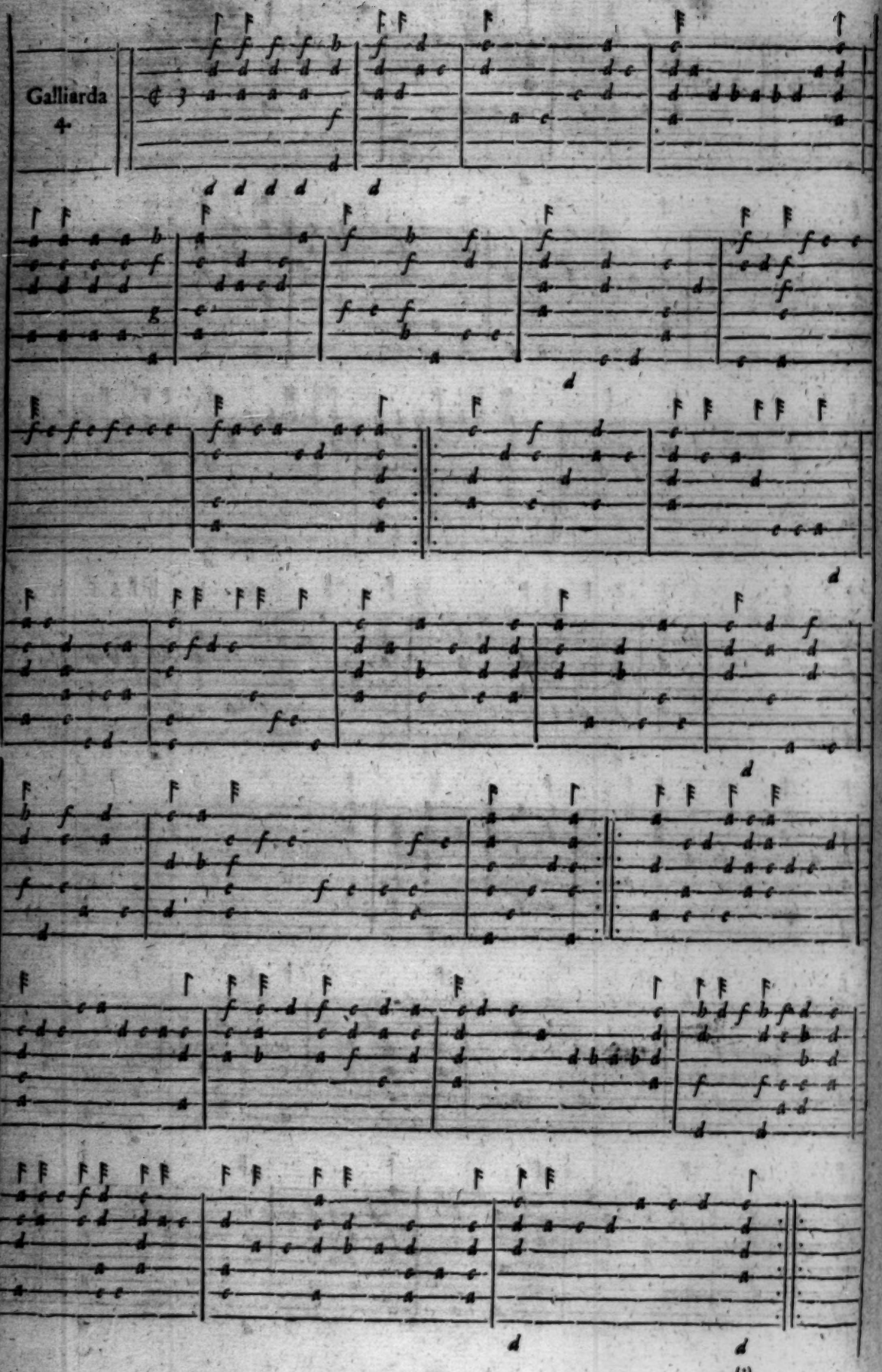
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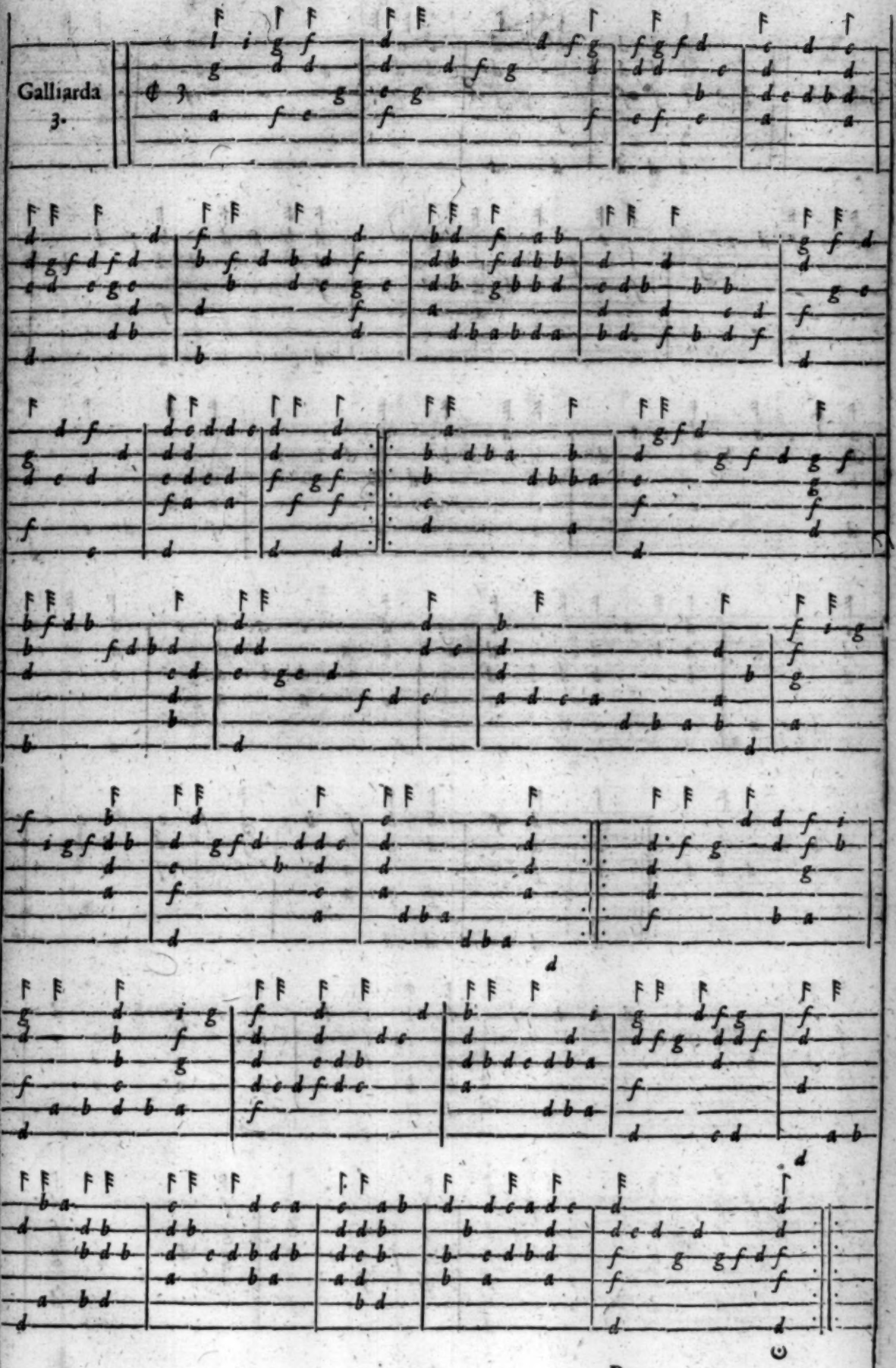
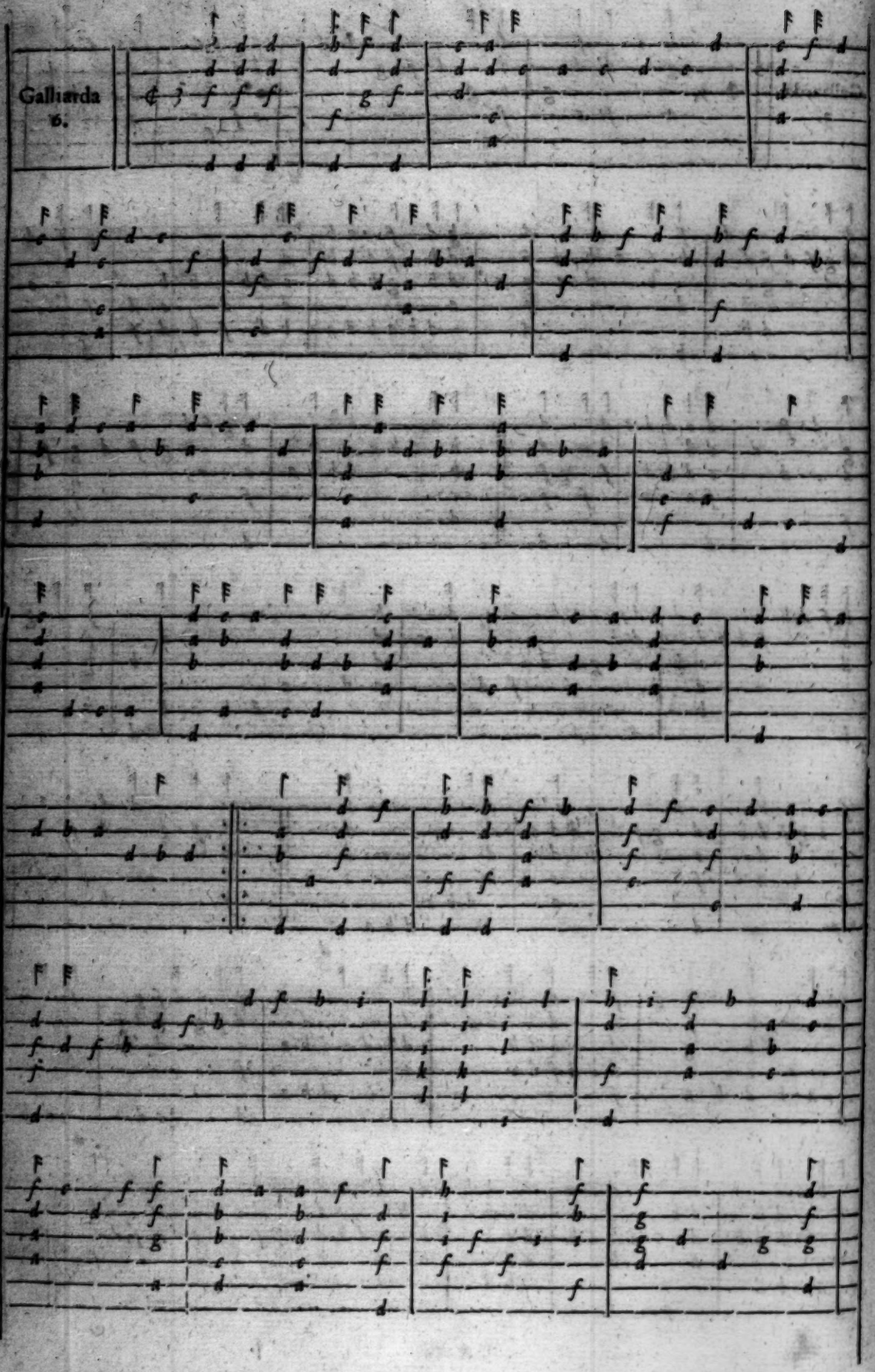

Galliarda
3.
d
p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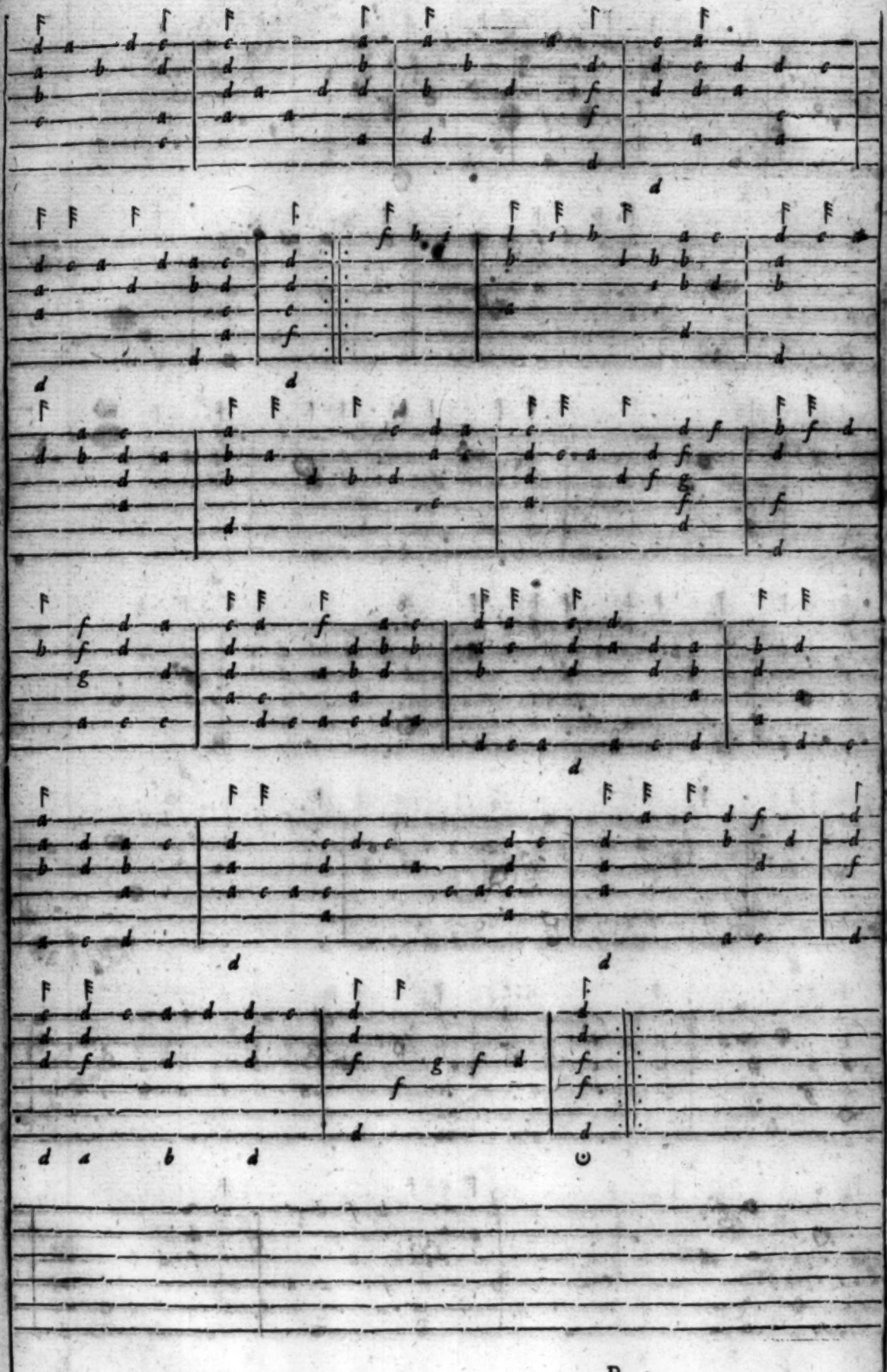
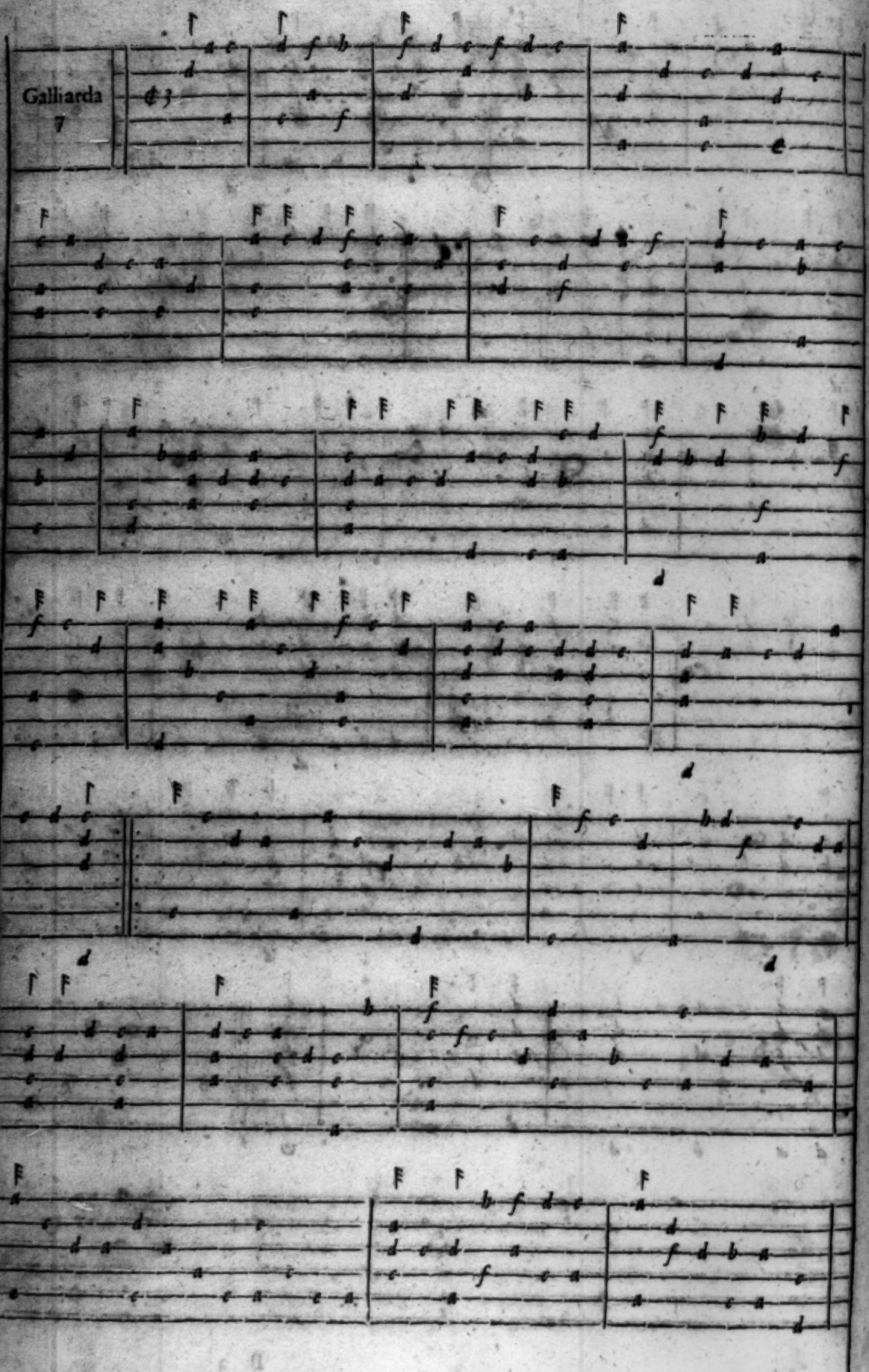
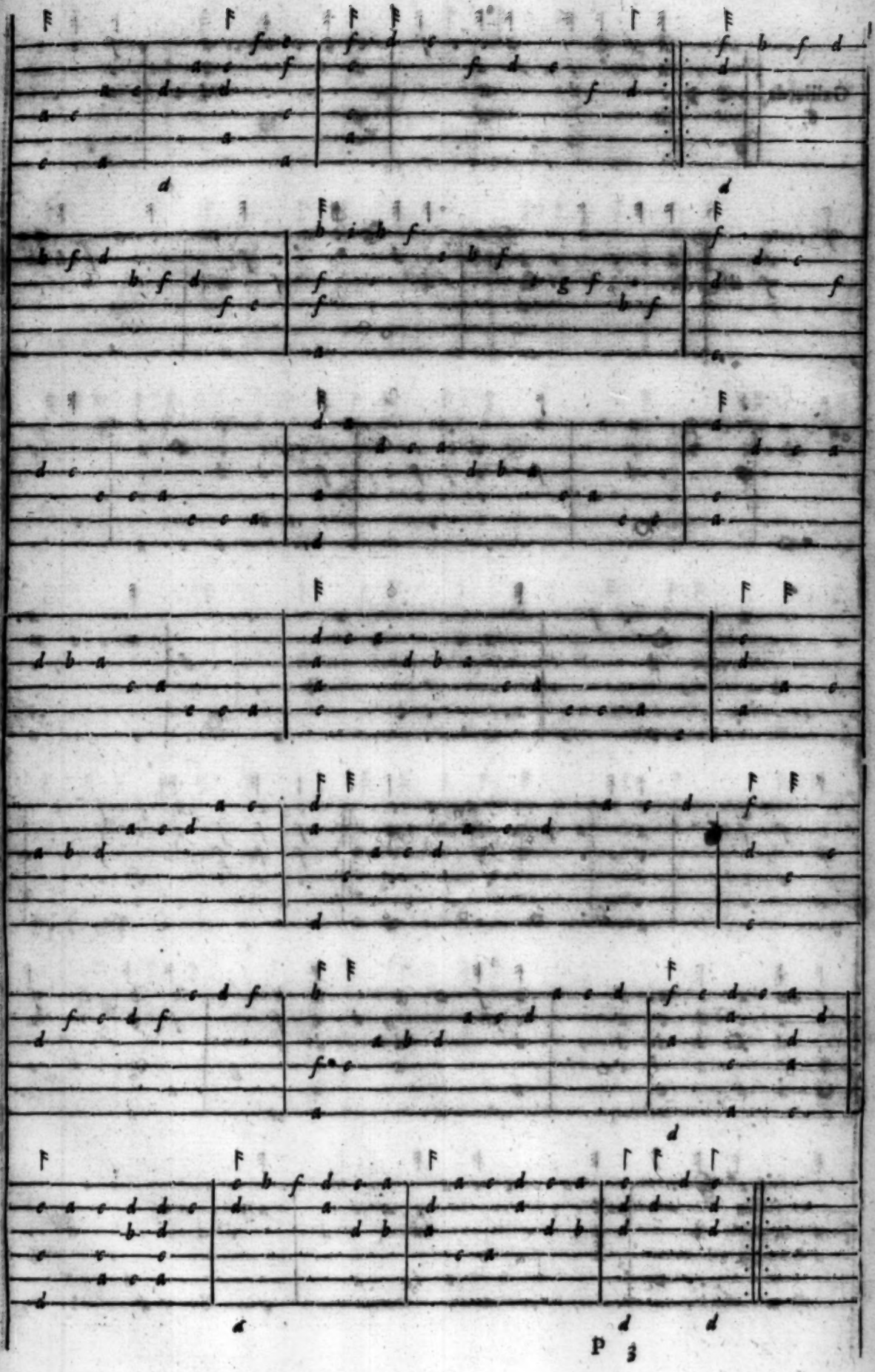
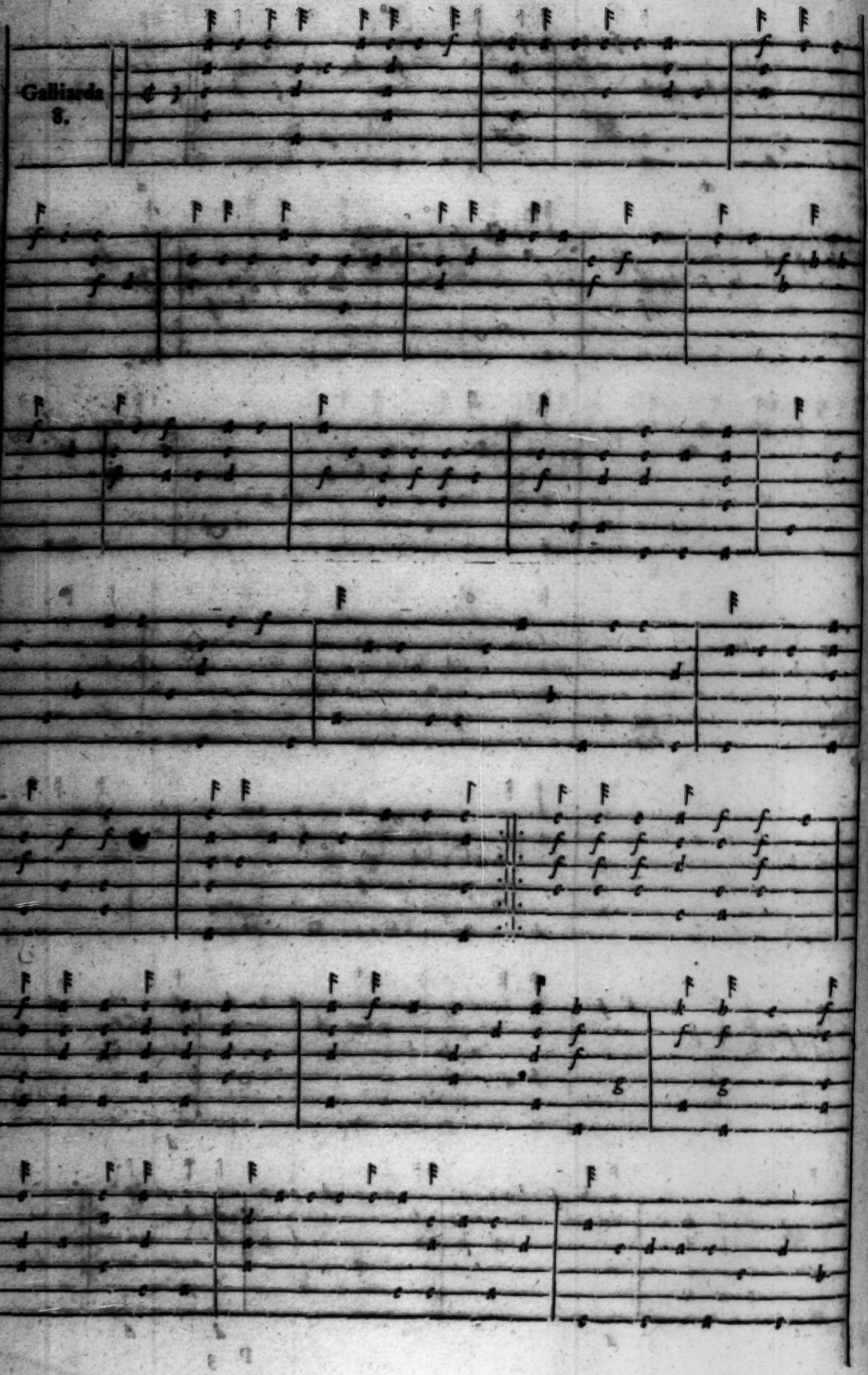
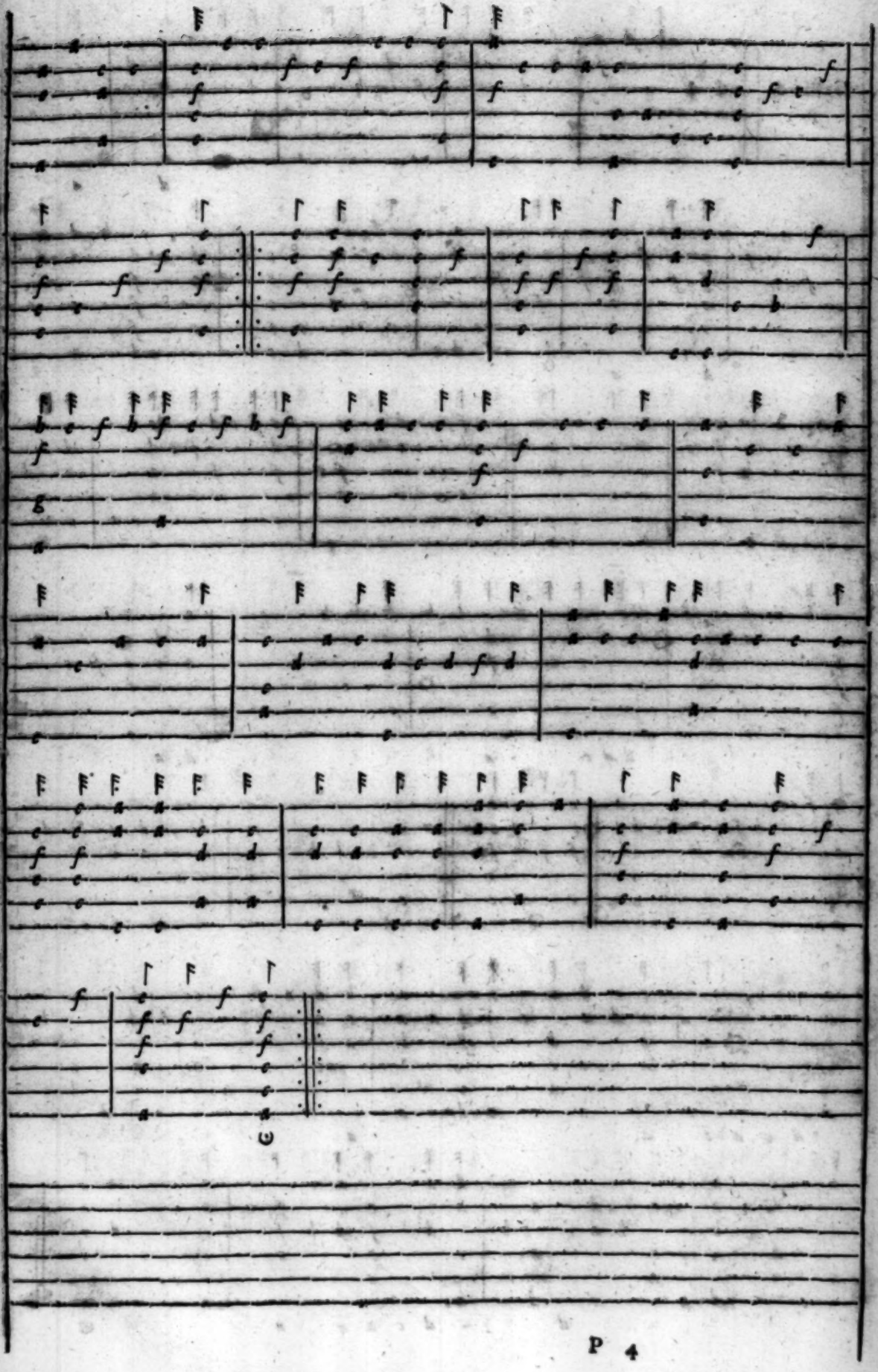
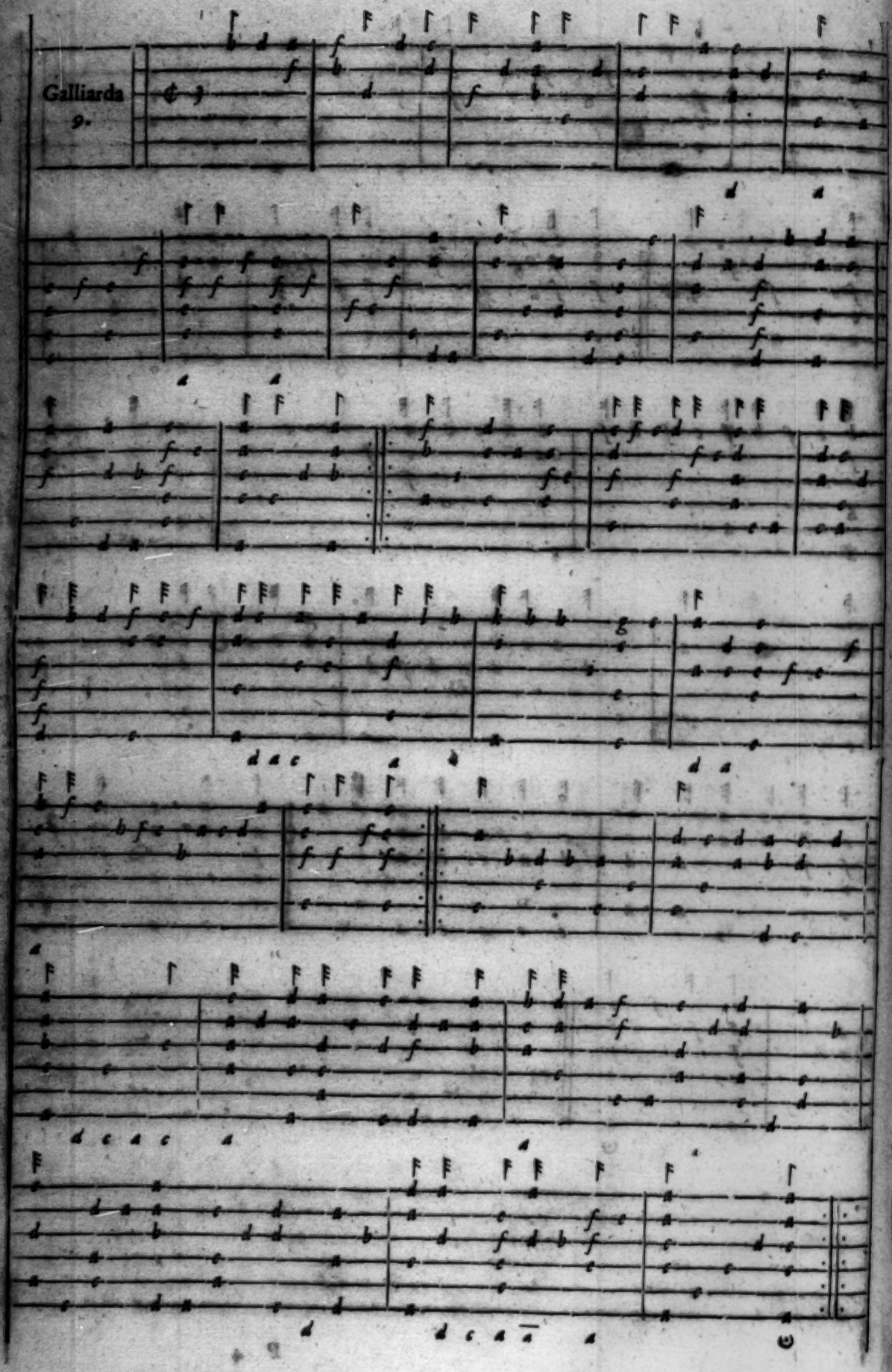



Galliarda
7




Galliarda
8.

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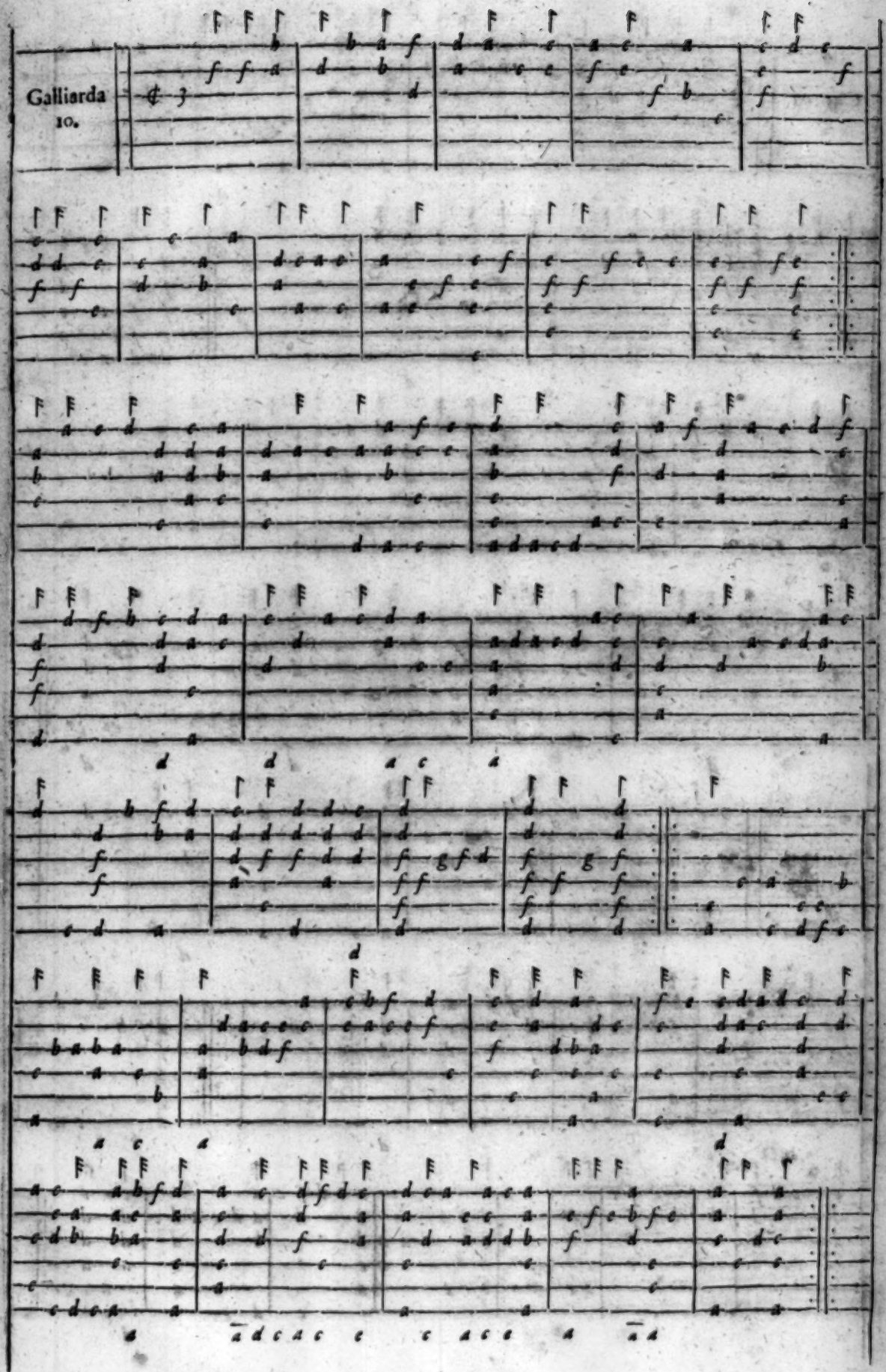
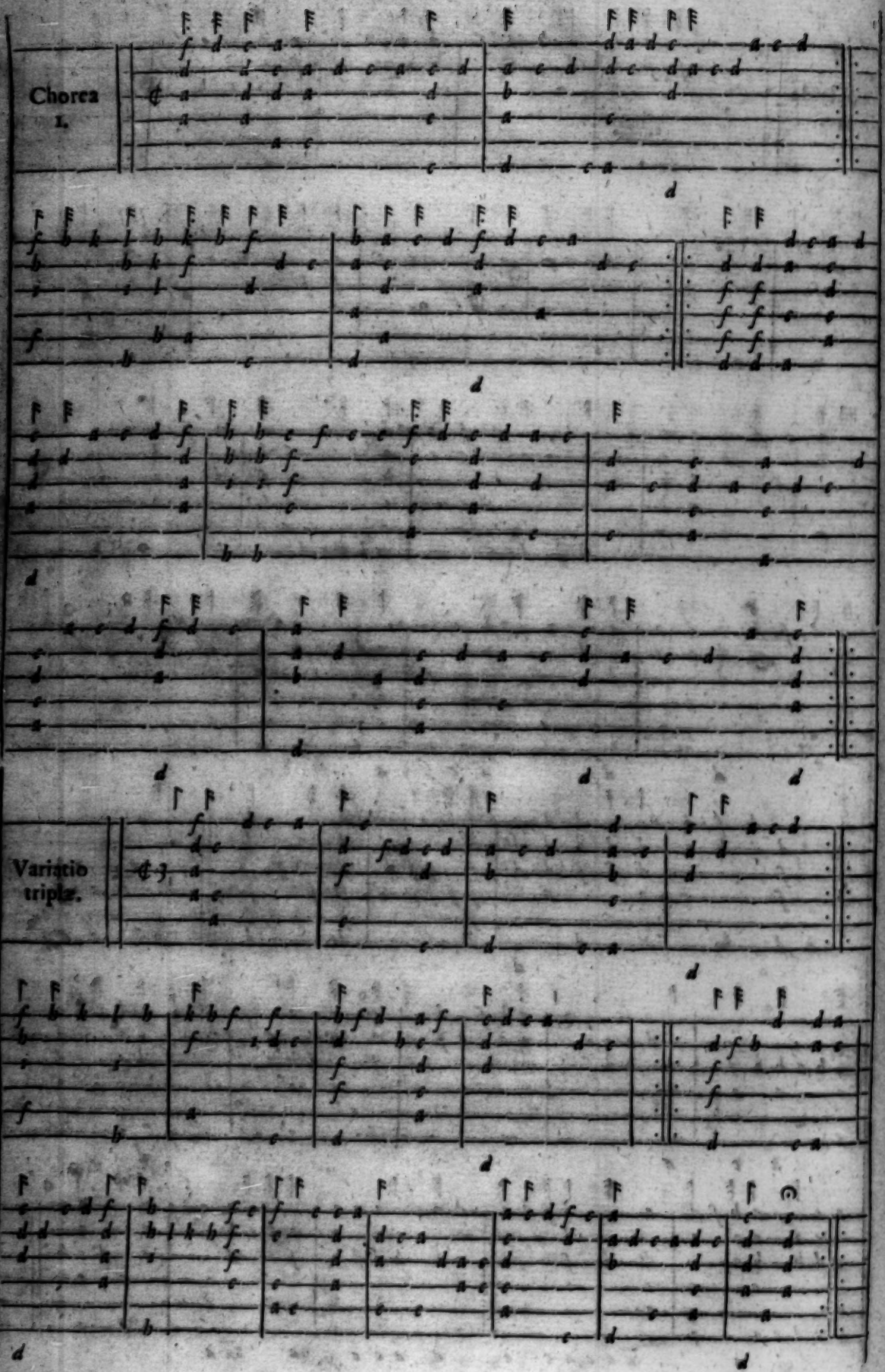
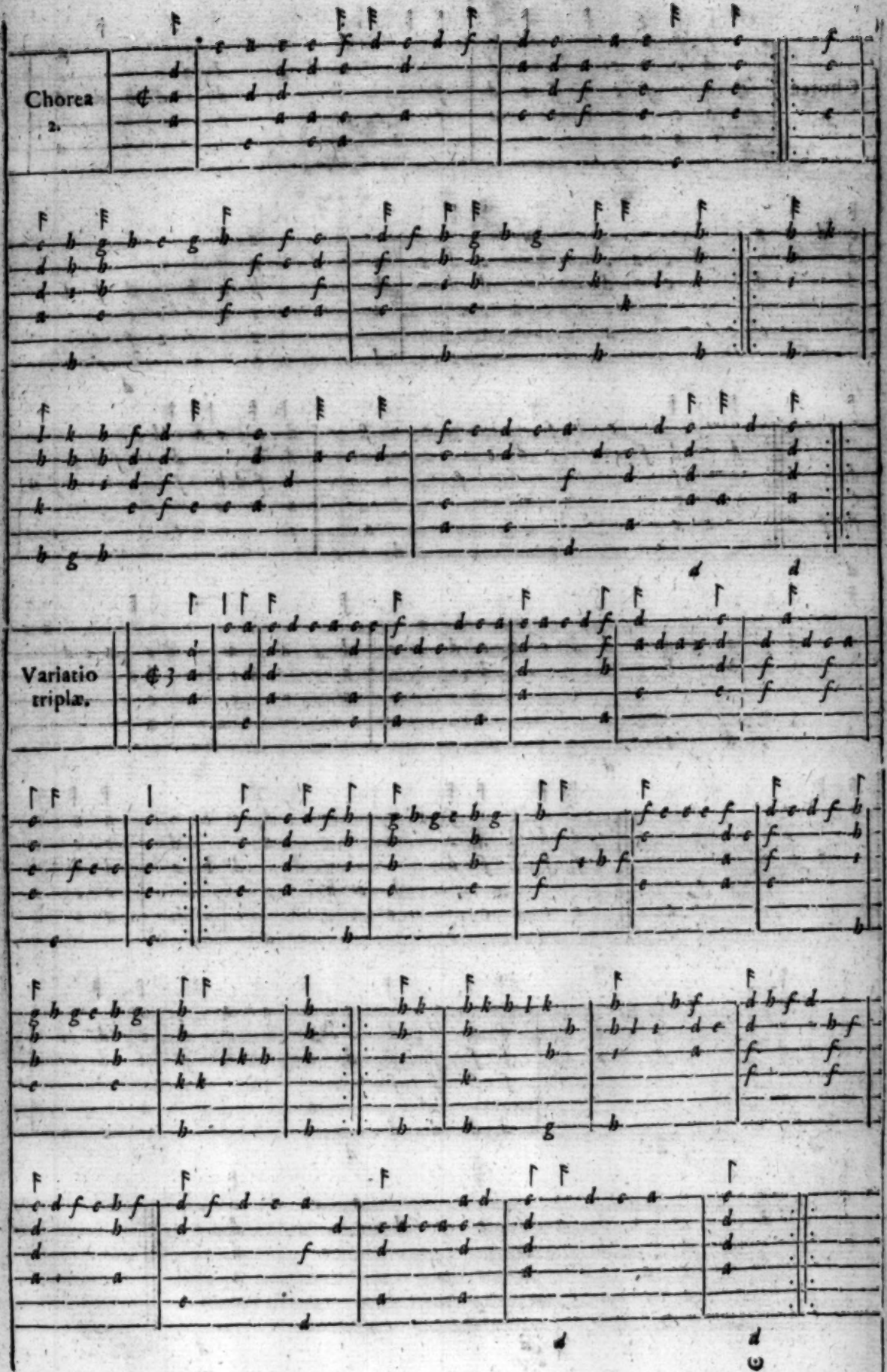

Galliarda
10.


Chorea
I.
Variatio
triplæ.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Variatio
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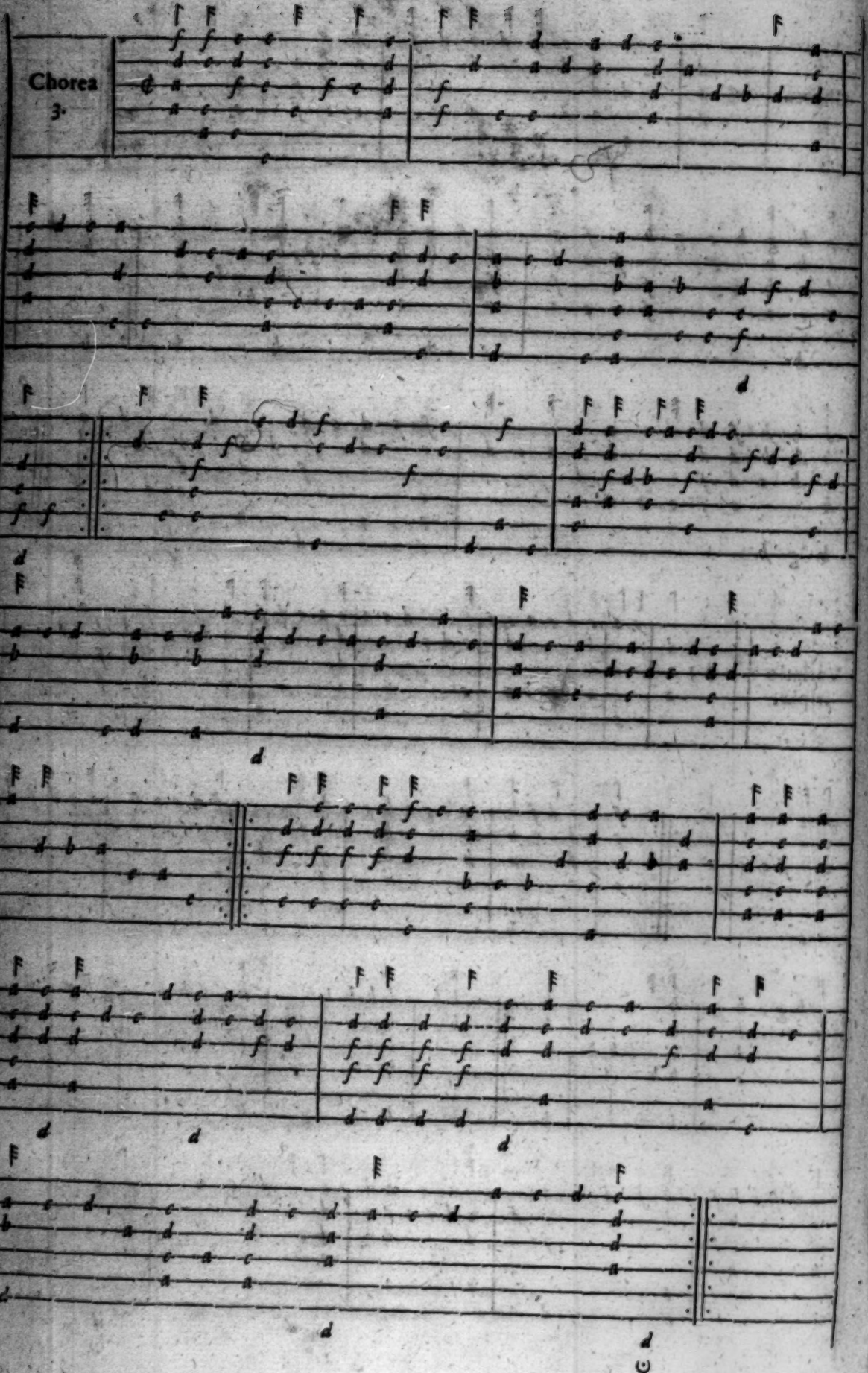
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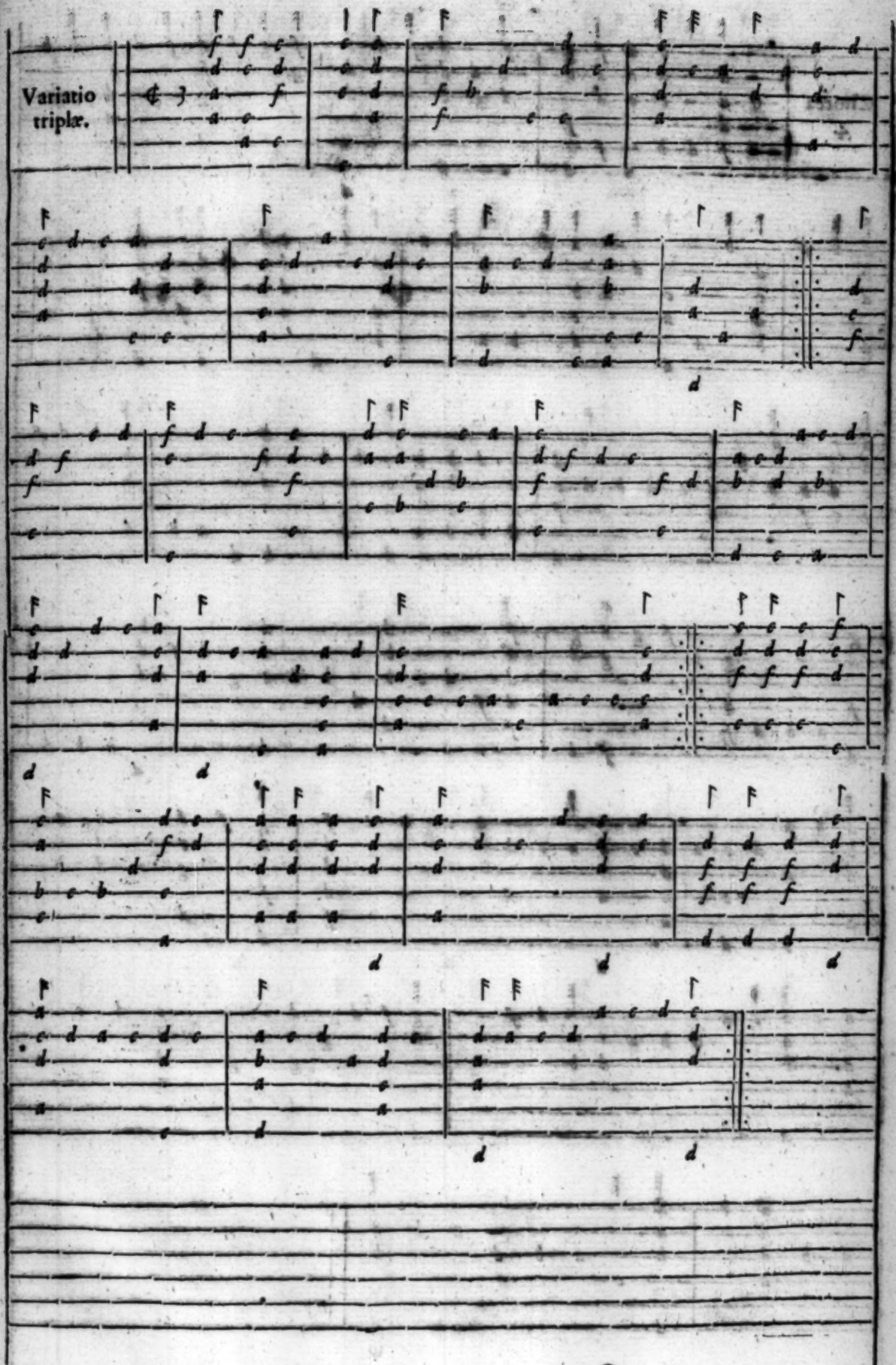
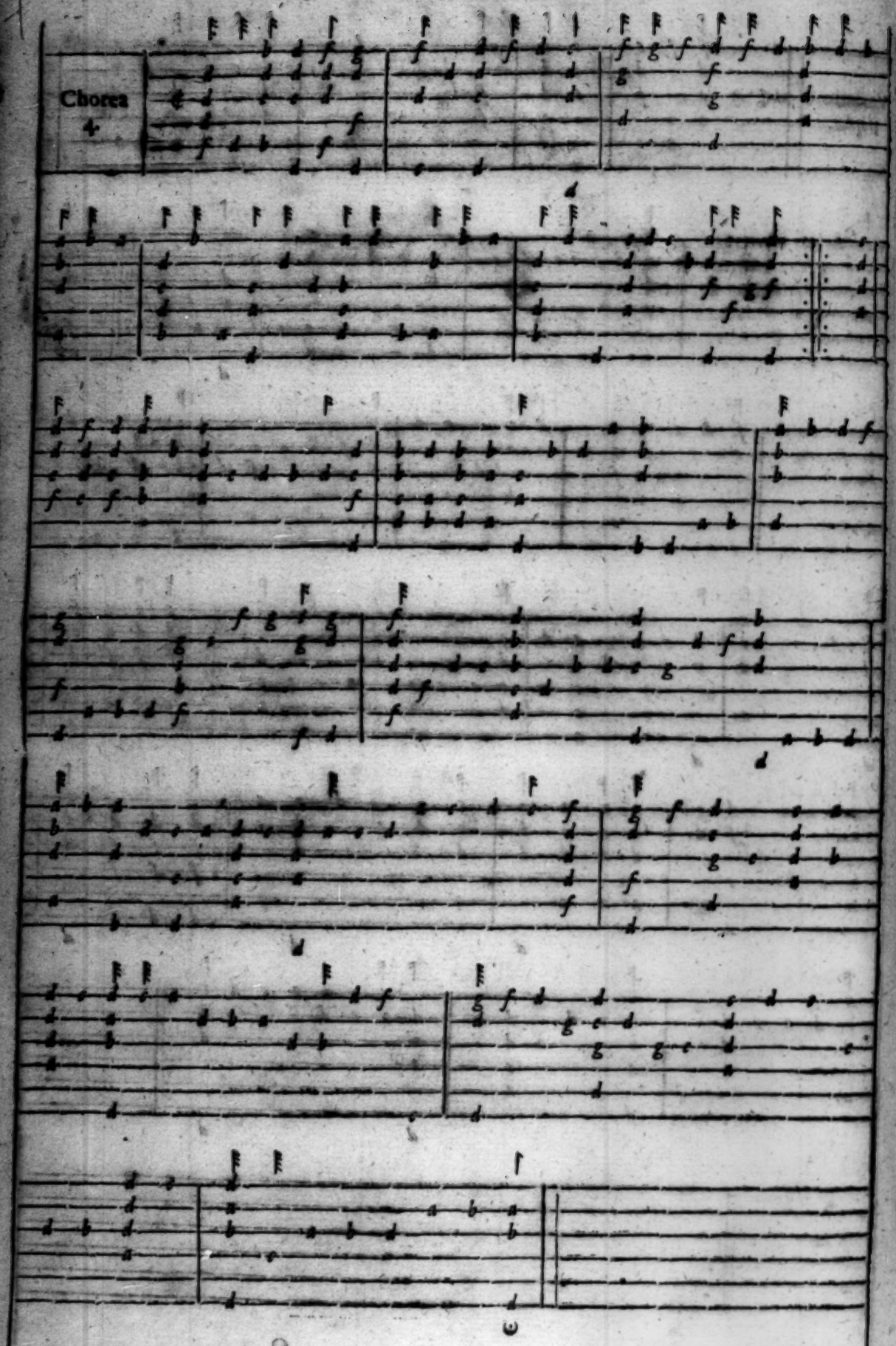

Variatio
triplæ.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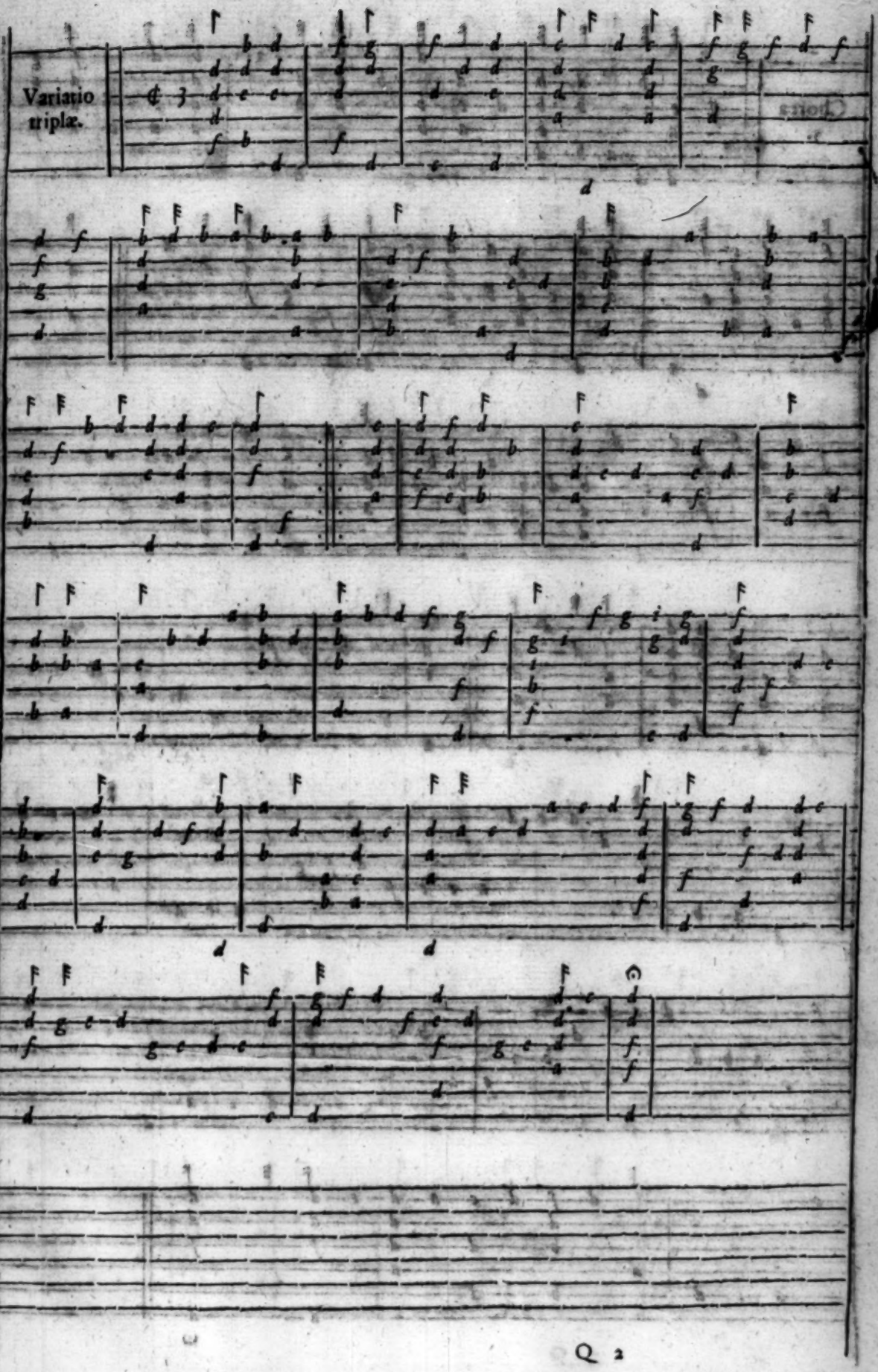
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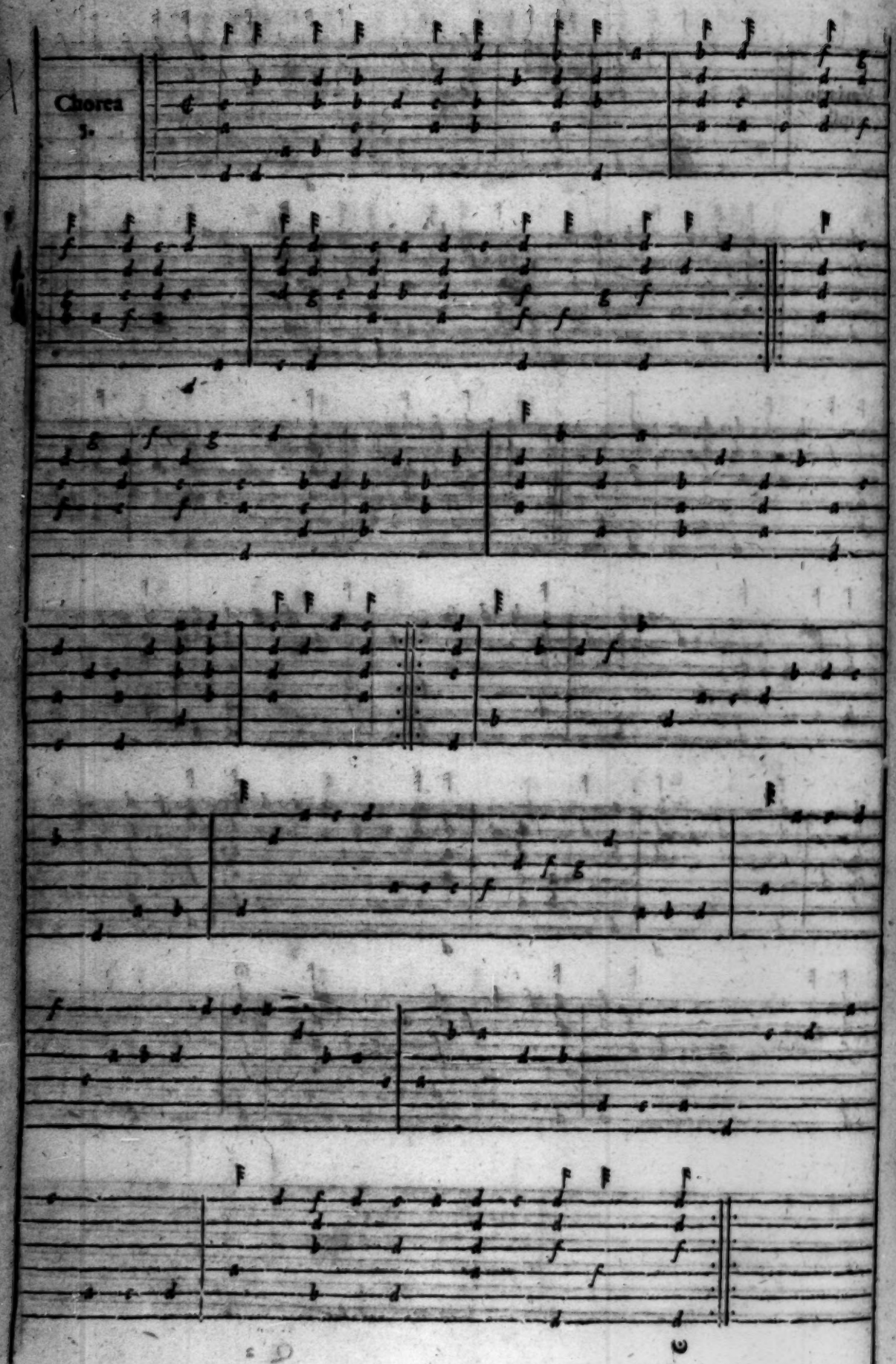
triplæ.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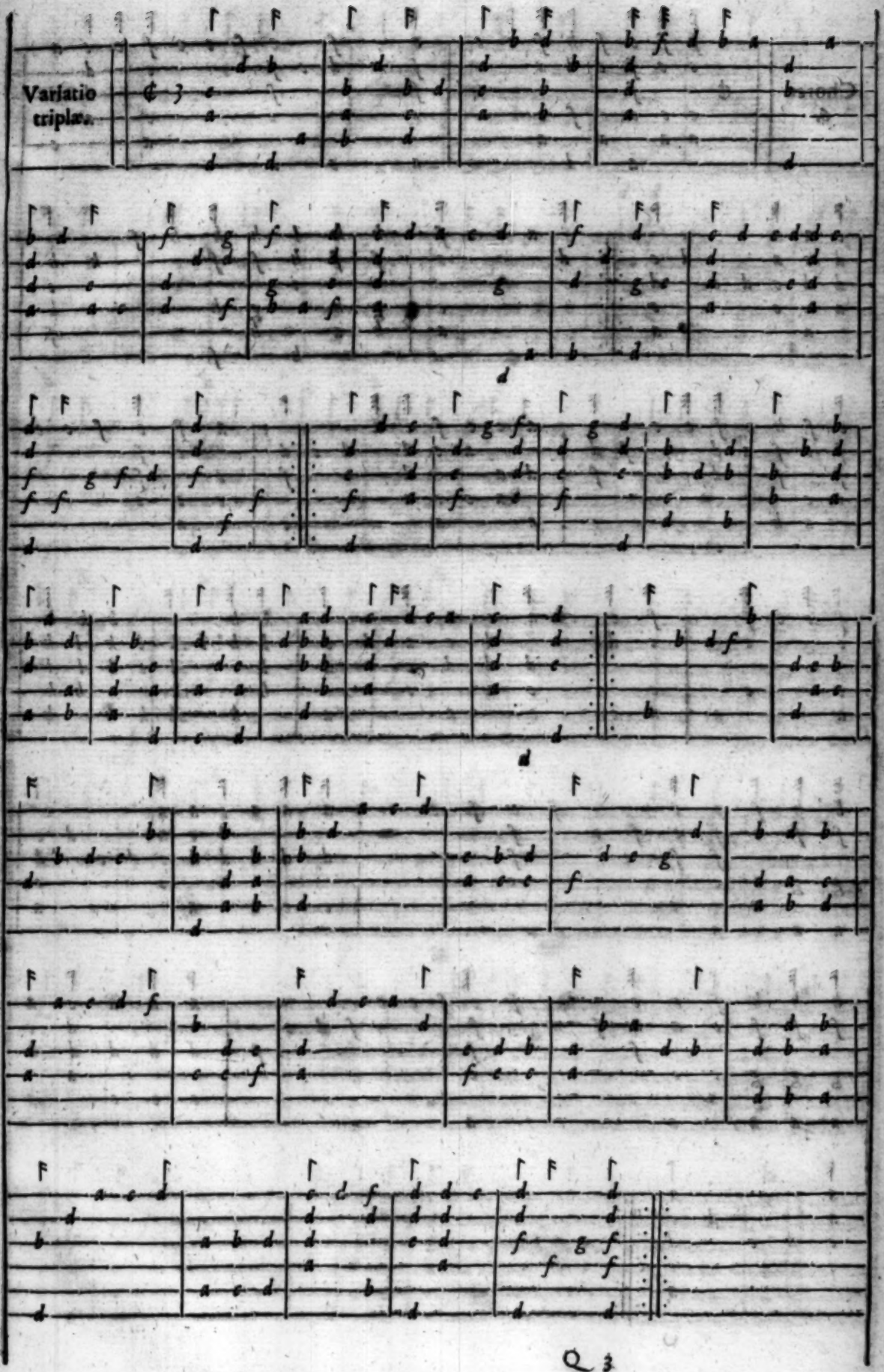
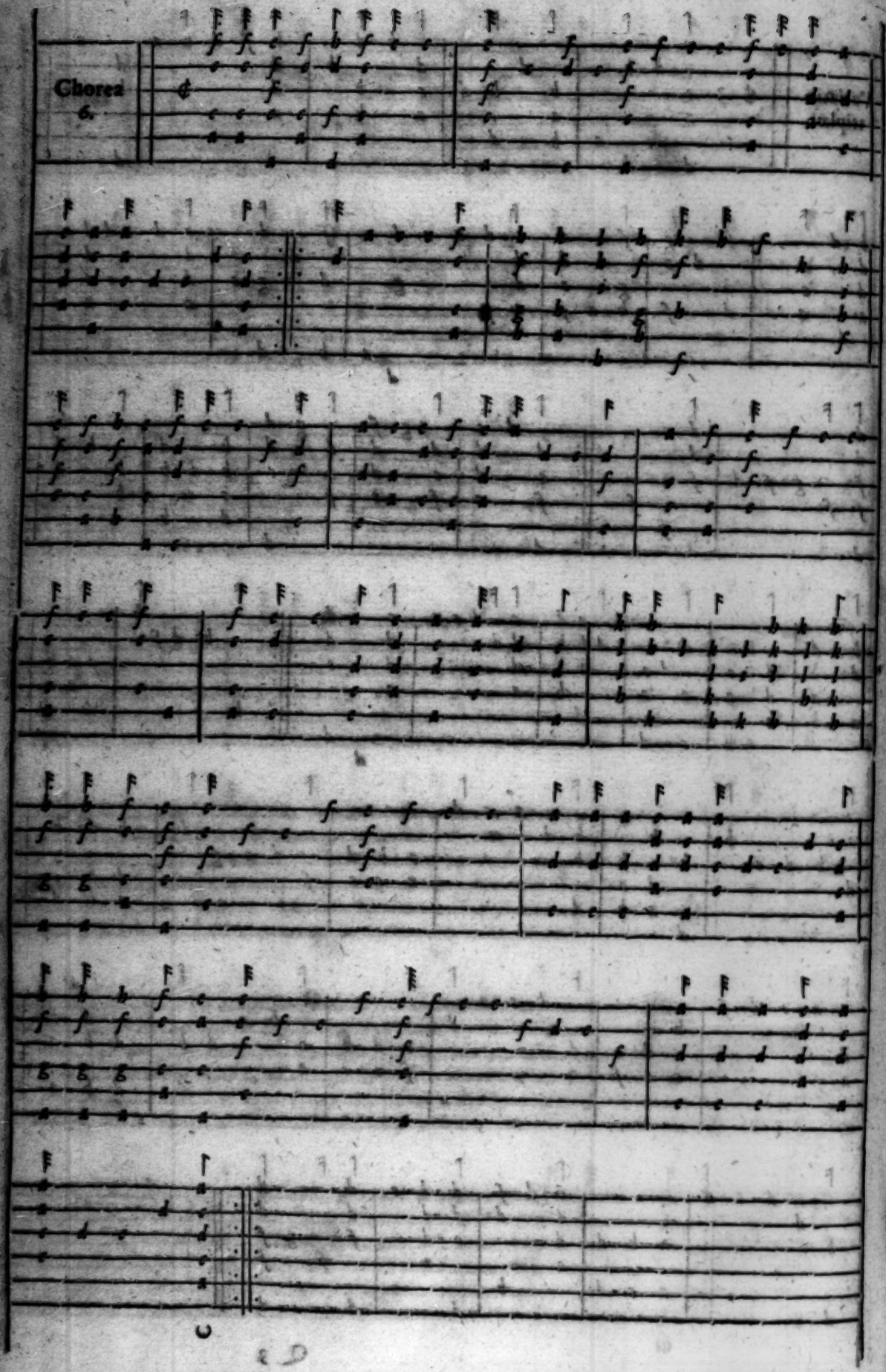

Variatio
triplæa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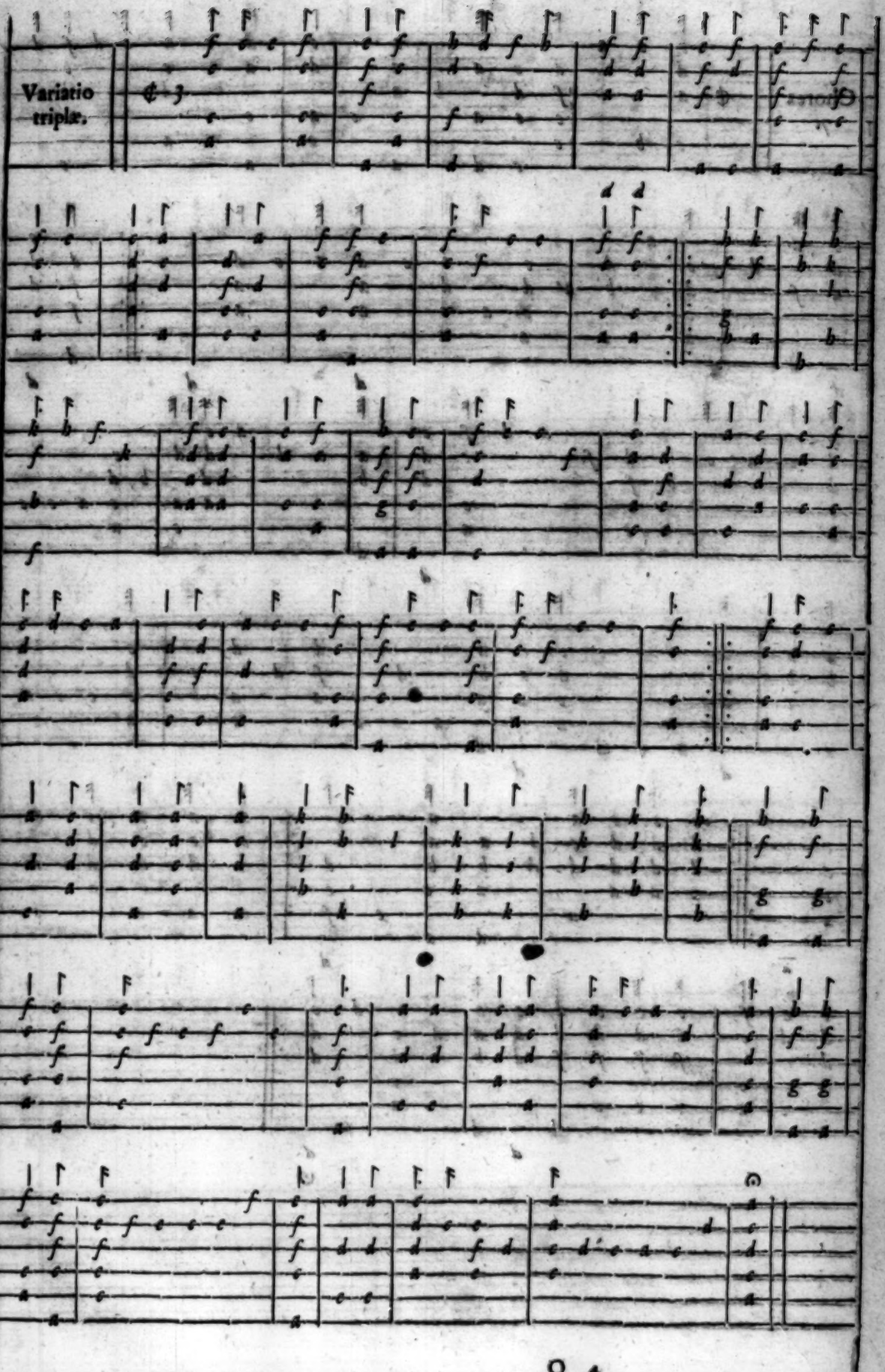
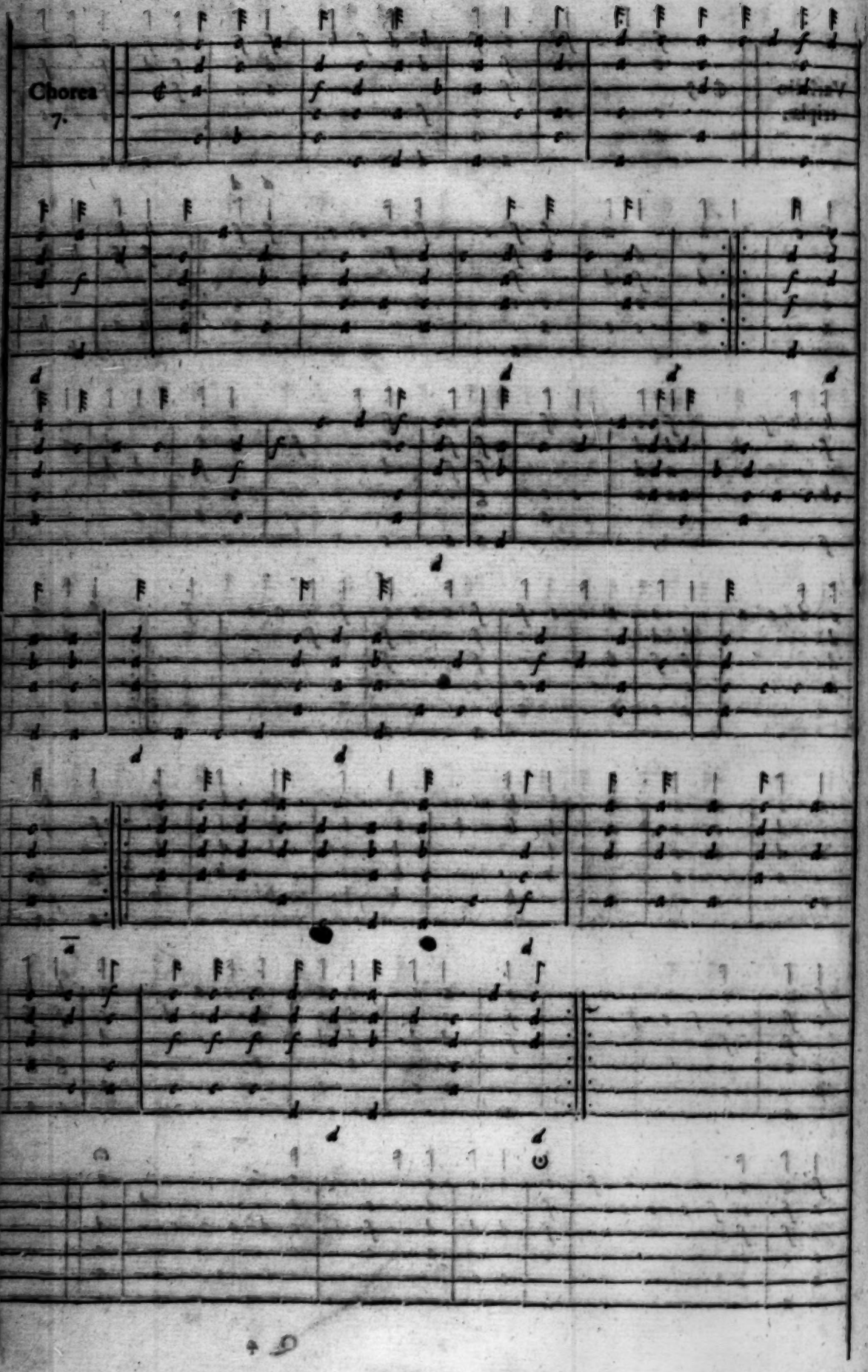

Variatio
triplæ.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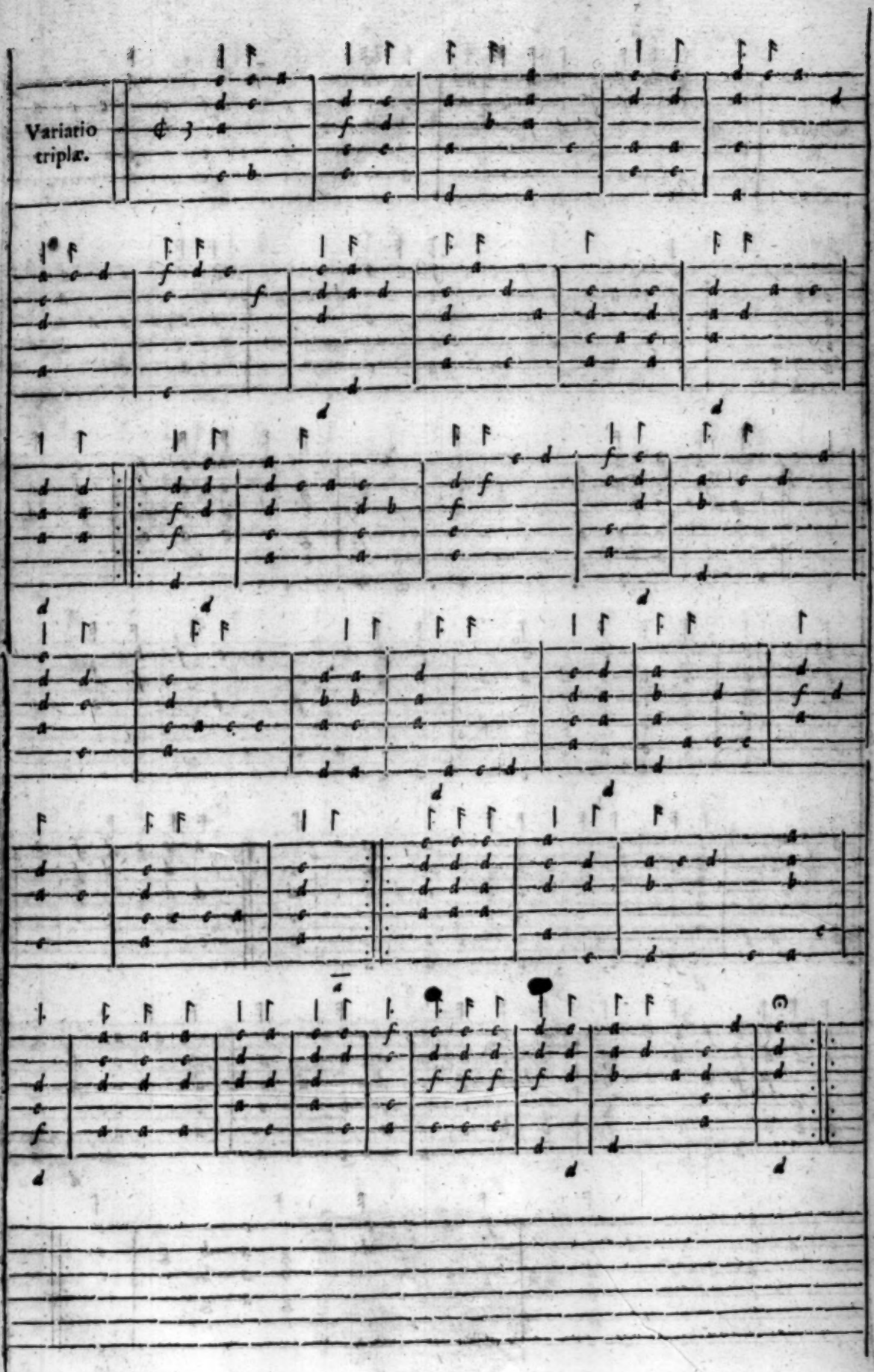
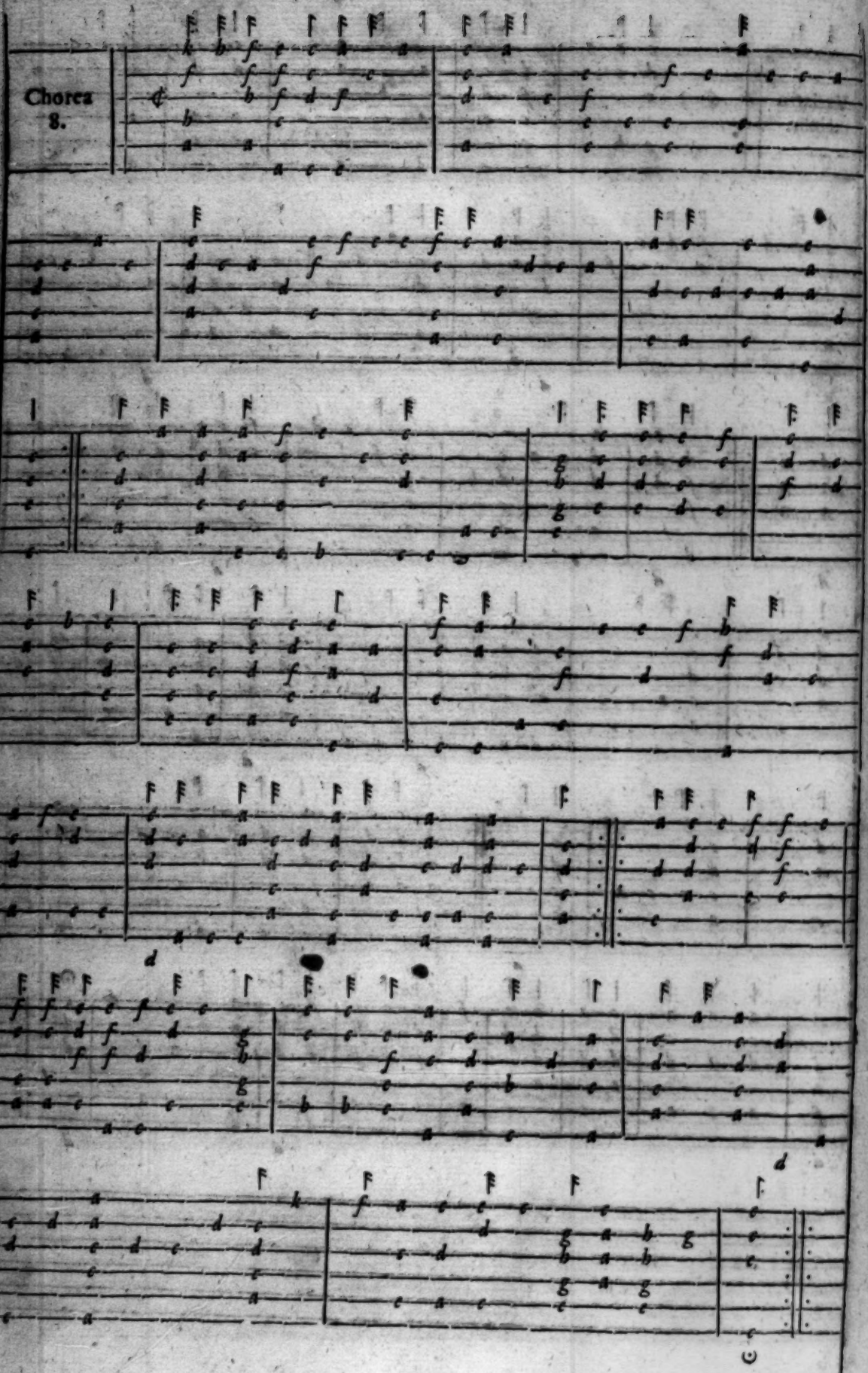
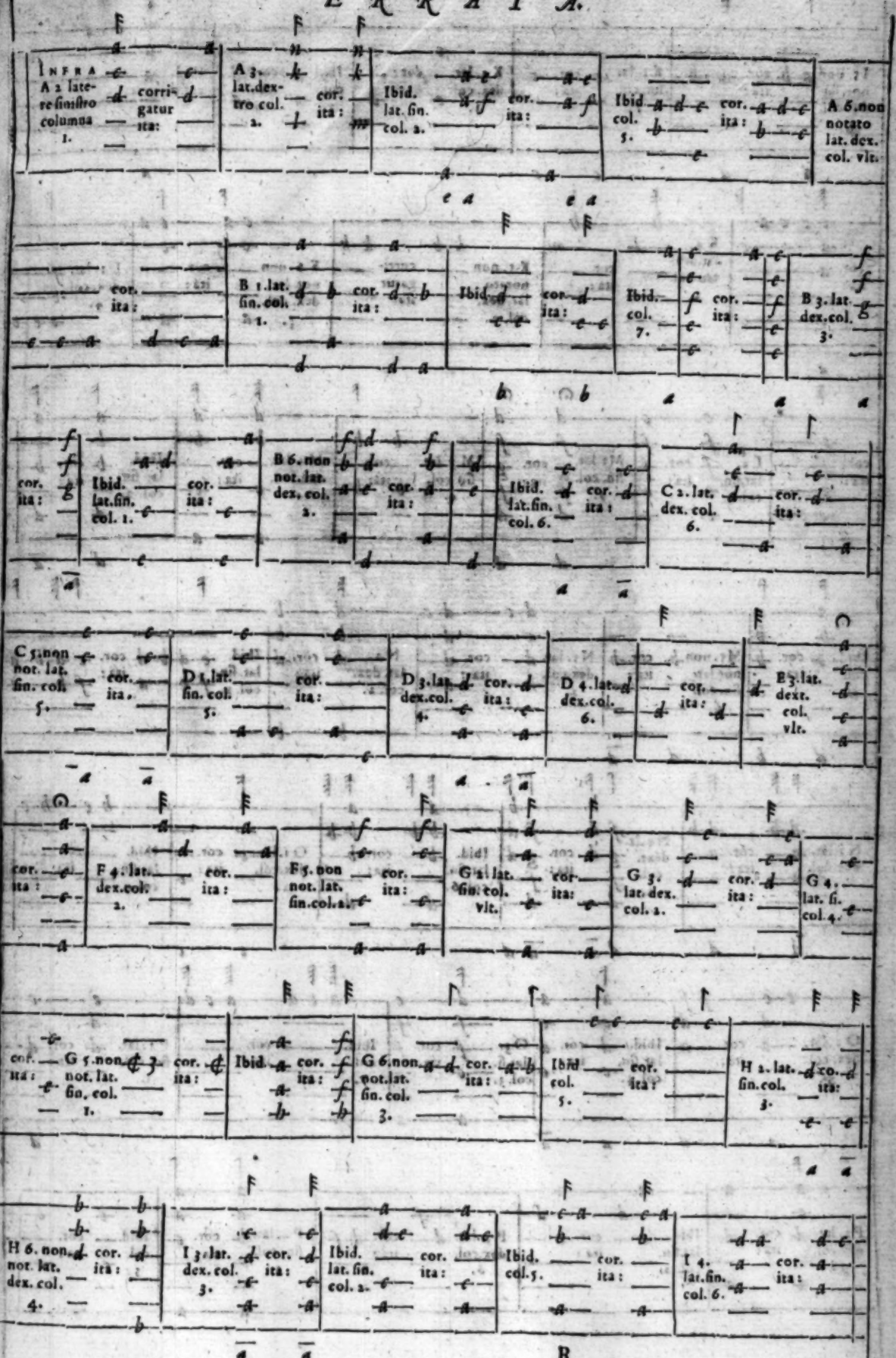

Variatio
triplæ.


Chorea
8.

Variatio triplæ.

FINIS.

ERRATA.


INFRA
A 2 latere sinistro columna 1. corrigatur ita:
A 3. lat. dextro col. 2. cor. ita:
Ibid. lat. fin. col. 2. cor. ita:
Ibid col. 5. cor. ita:
A 6. non notato lat. dex. col. vlt.
cor. ita:
B 1. lat. fin. col. 1. cor. ita:
Ibid. cor. ita:
Ibid. col. 7. cor. ita:
B 3. lat. dex. col. 3.
cor. ita:
Ibid. lat. fin. col. 1. cor. ita:
B 6. non not. lat. dex. col. 2. cor. ita:
Ibid. lat. fin. col. 6. cor. ita:
C 2. lat. dex. col. 6. cor. ita:
C 5. non not. lat. fin. col. 5. cor. ita.
D 1. lat. fin. col. 5. cor. ita:
D 3. lat. dex. col. 4. cor. ita:
D 4. lat. dex. col. 6. cor. ita:
E 3. lat. dext. col. vlt.
cor. ita:
F 4. lat. dex. col. 2. cor. ita:
F 5. non not. lat. fin. col. 2. cor. ita:
G 2. lat. fin. col. vlt. cor. ita:
G 3. lat. dex. col. 2. cor. ita:
G 4. lat. fi. col. 4.
cor. ita:
G 5. non not. lat. fin. col. 1. cor. ita:
Ibid. cor. ita:
G 6. non not. lat. fin. col. 3. cor. ita:
Ibid col. 5. cor. ita:
H 2. lat. fin. col. 3. co. ita:
H 6. non not. lat. dex. col. 4. cor. ita:
I 3. lat. dex. col. 3. cor. ita:
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Ibid. col. 5. cor. ita:
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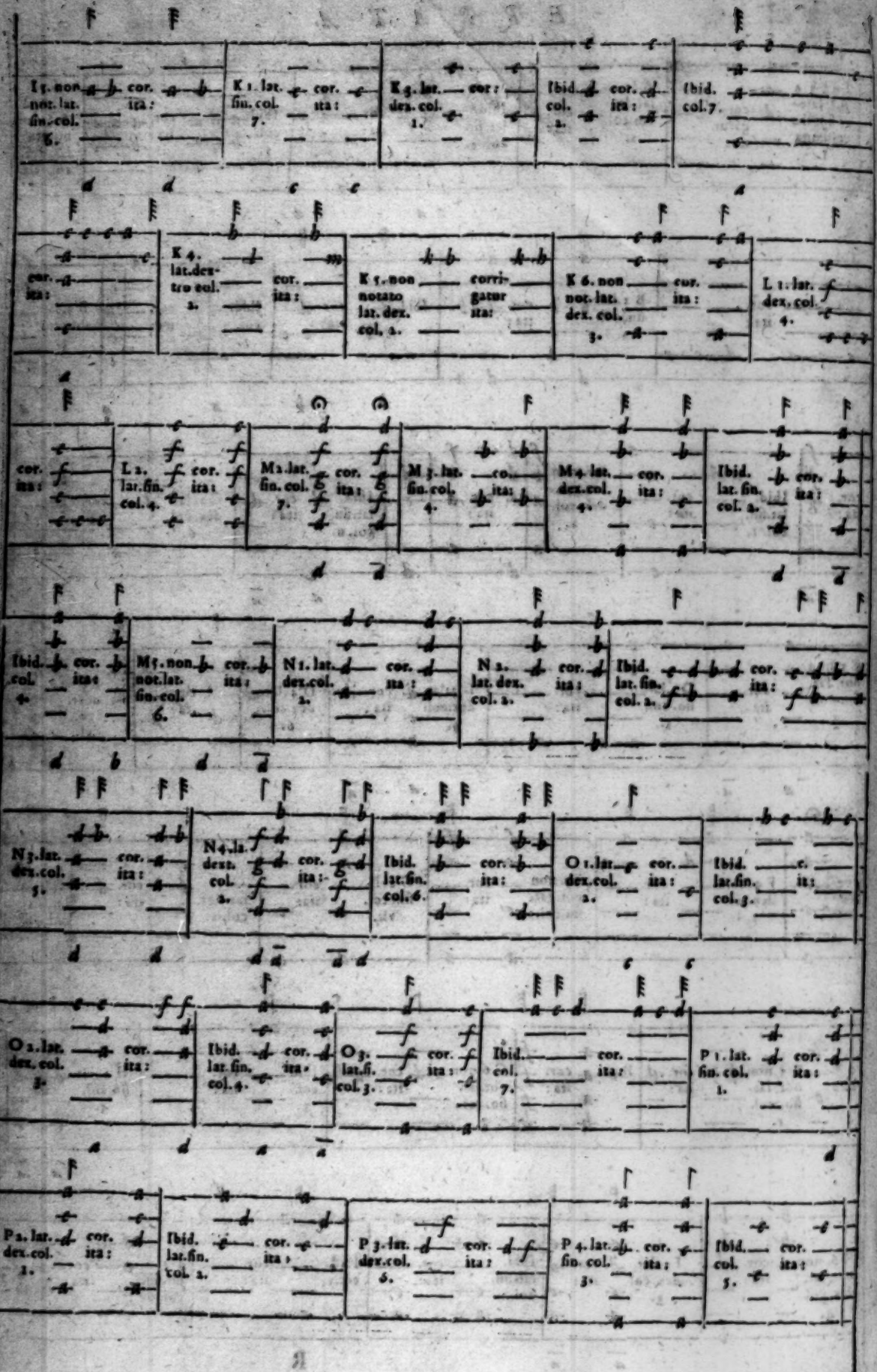
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K 1. lat. fin. col. 7.
K 3. lat. dex. col. 1.
Ibid. col. 2.
Ibid. col. 7.
K 4. lat. dextro col. 2.
K 5. non notato lat. dex. col. 2.
K 6. non not. lat. dex. col. 3.
L 1. lat. dex. col. 4.
L 2. lat. fin. col. 4.
M 2. lat. fin. col. 7.
M 3. lat. fin. col. 4.
M 4. lat. dex. col. 4.
Ibid. lat. fin. col. 2.
Ibid. col. 4.
M 5. non not. lat. fin. col. 6.
N 1. lat. dex. col. 2.
N 2. lat. dex. col. 2.
Ibid. lat. fin. col. 2.
N 3. lat. dex. col. 5.
N 4. lat. dext. col. 2.
Ibid. lat. fin. col. 6.
O 1. lat. dex. col. 2.
Ibid. lat. fin. col. 3.
O 2. lat. dex. col. 3.
Ibid. lat. fin. col. 4.
O 3. lat. fi. col. 3.
Ibid. col. 7.
P 1. lat. fin. col. 1.
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Ibid. lat. fin. col. 2.
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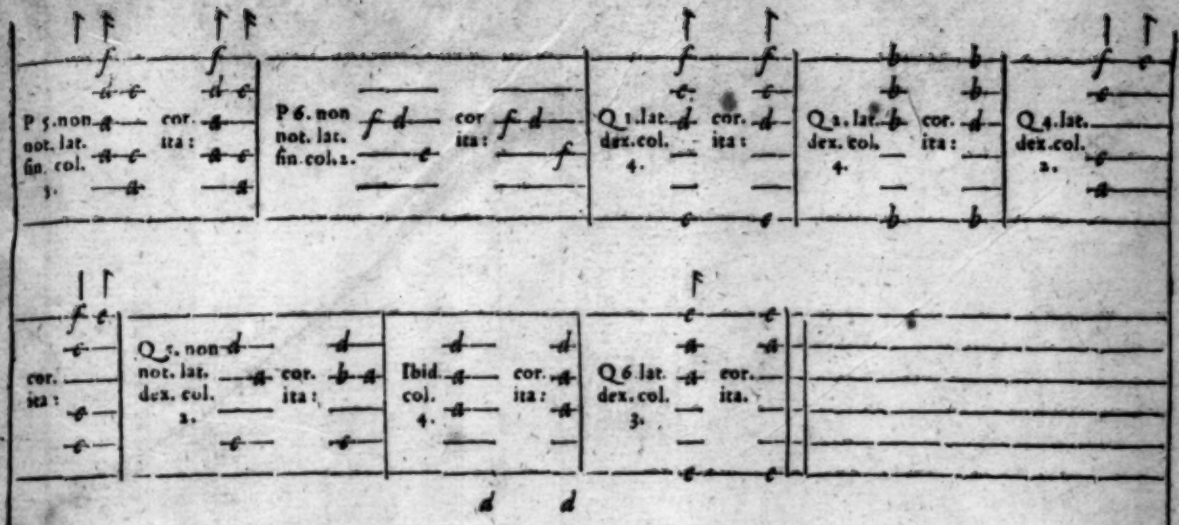
P 4. lat. fin. col. 3.
Ibid. col. 5.


P 5. non not. lat. fin. col. 3.
cor. ita :
P 6. non not. lat. fin. col. 2.
cor. ita :
Q 1. lat. dex. col. 4.
cor. ita :
Q 2. lat. dex. col. 4.
cor. ita :
Q 4. lat. dex. col. 2.
cor. ita :
Q 5. non not. lat. dex. col. 2.
cor. ita :
Ibid. col. 4.
cor. ita :
Q 6 lat. dex. col. 3.
cor. ita.